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HIGGINSON SEVERS CONNECTIONS WITH BOSTON SYMPHONY

Man Who Founded Orchestra in 1881 and Provided Financial Wherewithal for Its Maintenance, Ends Relationship—Institution Will Be Perpetuated in Charge of Board of Trustees Composed of Nine Prominent Bostonians—Application for Incorporation Filed—Persistent Rumors that Rachmaninoff Has Been Chosen as Muck's Successor—Famous Russian Composer Said to Be in "Hub"

BOSTON, April 29.—Major Henry Lee Higginson, father of the Boston Symphony Orchestra, on Saturday, April 27, relinquished all connection with that institution and withdrew from an association he founded in 1881. His decision, made some time ago, is interpreted in various quarters as personal pique over the arrest and internment of Dr. Karl Muck, conductor of the orchestra for many years, who is now interned at Fort Oglethorpe, Ga., as an enemy alien.

The Symphony, as it is familiarly called in musical Boston, will not be lost to music-lovers, however, as the undertaking will be perpetuated in charge of a board of trustees composed of the following: Frederick P. Cabot, Justice of the Boston Juvenile Court; Ernest B. Dane, banker and financier; M. A. De W. Howe, writer; John E. Lodge, specialist in fine arts; Frederick E. Lowell, trustee; Arthur Lyman, lawyer and trustee; Henry B. Sawyer of Stone & Webster, contractors; Galen P. Stone of the firm of Hayden, Stone & Co., brokers; Bentley W. Warren, lawyer.

The change to be effected in the control of the orchestra at the close of the present season is set forth in the following statement, which was given out late Saturday afternoon:

Statement Is Issued

"Plans for the continuance of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the thirty-seventh season drew near, it became apparent to Major Henry L. Higginson, who founded the orchestra in 1881, and who has sustained it ever since, that he must no longer bear the burden of the undertaking. Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose.

"Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. De Wolf Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country. With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be wel-



Photo by Underwood & Underwood

LUCY GATES

The Enthusiastic Recognition Accorded This Charming and Gifted American Artist Is a Sign of the Times. (See Page 6)

comed by the public and will maintain the commanding musical position of the orchestra." W. J. P.

Choice Said to Be Rachmaninoff

On Monday of this week there were persistent rumors in Boston musical circles to the effect that Sergei Rachmaninoff, the distinguished Russian composer and conductor, was in the city in person and that his presence there betokened that he had been singled out for the mantle of the erstwhile leader, Dr. Muck. Although there was no actual confirmation from those in authority, the report appeared to be well grounded and was thought to embody an accurate answer to the question that has been interesting every musician and music-lover in the country. It would seem at this time as though Rachmaninoff stands best chance of being selected as Dr. Muck's successor. If, as is said, the famous Russian musician is really in Boston, it is almost certain that the sole purport of his visit, effected in midnight

silence, is to confer with the Boston Symphony trustees.

For Rachmaninoff to arrive in this country without a breath of publicity attending his coming is an extremely difficult but by no means impossible feat. Rumor insists that he is actually in the "Hub" at this moment and the chances, on the whole, are strong that rumor is right.

Major Higginson's Career

Major Henry Lee Higginson, founder of the Boston Symphony and a lifelong resident of Boston, is actually a native New Yorker, for he was born in the metropolis Nov. 18, 1834. His mother was Mary Cabot, of a famous Boston family, and on his father's side he is descended from Francis Higginson, who settled in Salem, Mass., in 1629. Major Higginson entered Harvard in the class of 1855, but left to go into the banking business in Boston. In 1891 he gave to

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

CALL ON MUSICIANS TO MOBILIZE FOR SERVICE IN FRANCE

Urgent Need for Volunteer Artists in Camps Abroad, Declares Francis Rogers, the Baritone Who Gave 113 Concerts Back of the Firing Line—Long Range Bombardment Places Paris Musicians in Desperate Plight—Shells Halt Debussy Memorial—Soldiers Crave for More Diversion, He Says—Revel in Even Gloomy Songs—In Gas-Masks Give Recital Three Miles from the Battle Front

MUSICIANS of America, you are needed in France!

Legions of men waiting to leap into the arena of war send you this message through Francis Rogers, the American baritone. Tens of thousands of youths about to expose their flesh to steel and flame and poison ask you, Artists of America, if you will serve an Ideal. These men and boys are offering their bodies—will you lend your art? They are off on the Great Adventure, you are asked simply to make a little excursion, a trip of virtually no peril. It seems such a pathetic little to ask!

Francis Rogers has returned, the first American artist to swing around the circle of camps in France, under the auspices of that titanic moral agency, the Y. M. C. A. We found him at his home with his wife, who made the journey with him as collaborating evangelist in the cause of solace and good cheer. They are kindled with the fire of inspiration and intensified, solemn enthusiasm—not the straw-fire flash of the well-meaning exhorter who announces inevitable commonplaces concerning what will happen when our men meet the Kaiser's hordes, and so on; the faith of Mr. and Mrs. Rogers is rooted deeper; they declare that flamboyant exhibitions of over-confidence by musicians or others is liable to wreak as much damage with us as it has with the British.

"We want the musicians of this country and, of course, this reaches all artists of Allied allegiance, to realize that we are in a grim struggle, a war which demands full toll of sacrifice from every human being connected with music." Can you feel that you are needed in this service? Do you want to aid? Then listen further to Mr. Rogers:

"Rush relief to the musicians of Paris; the long-range gun bombardment has demoralized their profession."

"Volunteer your services immediately with the Y. M. C. A. as a musical entertainer in France."

"Spend your summer touring the camps in France."

"Help to lead choruses, form bands and organize entertainments in France."

"Donate instruments to the Y. M. C. A."

"Mystery Gun" Wrecks Music

To begin with Item 1: "The musicians of Paris," said Mr. Rogers, "were doing quite well until sev-

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What Are You Going to Do About It?

WE are at war! Of course we are, say you. Everybody knows that.

Yes, everybody may know it, but how many realize what it means, and how many are doing their bit to help win the war?

And by this I do not mean how many are eating corn muffins instead of wheaten bread, observing meatless Wednesdays, rising when "The Star-Spangled Banner" is played, smoking cheaper cigars or knitting in public!

I mean, how many are doing something that is vital to help us win the war? How many have bought any Liberty Bonds, to start with? From the way some are acting one would really think that a man gave his money away or lost it when he bought a Liberty Bond.

Perhaps you who read this article will tell me that the uncertainty with regard to taxation, with regard to the future of business, perhaps some lack of confidence in the administration, all combined, force you to be exceedingly conservative and careful. So when you might subscribe for twenty-five thousand dollars' worth of bonds you prefer to subscribe for five hundred, and, having done so, do your best to swear off your taxes so as to even things up.

To be frank, the great mass of the people here are passing through the early period which the English went, who had been accustomed for centuries to rely on the fleet for their protection and who knew war only as it affected some families when the list of casualties were announced and because the wars in which they were engaged were always conducted far from home.

That is where we are to-day. We are not yet awake to the fact that we are engaged not merely in the greatest war the world has ever known but in a war that if it goes further and the Allies are beaten before we can really show our strength, may settle the question for centuries as to whether democracy, as we understand it, can maintain itself as a national form of government.

There was a time when we believed we could keep out of the struggle. Indeed we were so satisfied with the leadership of President Wilson that Republicans as well as Democrats voted for another term for him with the slogan, "He kept us out of the war!"

Not being an aggressive nation and having become somewhat enervated, superficially at least, by a long period of material prosperity, and being pretty well satisfied with ourselves, our country and our institutions we got to a point where we were perfectly agreeable to stand for a good deal so long as we could go on "doing business as usual" and not be forced to change our way of living.

We were self-complacent and, above all, we placed absolute reliance that our wonderful natural resources, our wealth, our large population, particularly our inventive genius, would somehow or other pull us through even in the event that we were directly attacked when, as the glib-tongued Wm. J. Bryan announced, "a million men would rise overnight," though, by the bye, since they have arisen I do not notice that he has been particularly eloquent on the subject of what they were worth, untrained, unsupported by the necessary clothing even, not to speak of munitions of war, transportation facilities, doctors, commissariat, and all that modern warfare implies and requires. It was for these reasons that the Germans believed we were too cowardly to fight, never mind how greatly we were injured, how shamefully we were insulted.

Even to-day, when certain industries have been curtailed, when we know that tens of thousands of our boys have gone "Over There"—even to-day, when the casualty lists keep coming in and keep increasing—even to-day, when the tax problem is becoming serious and we still recall the coal famine last winter—even to-day the average business man is consoling himself with the expectation that it will be over before long, and so he is quite content to let Mary, his wife, cut down the housekeeping and join the Red Cross, while Helen and Marjorie, two of his daughters, have started to learn typewriting, while Annette, the third, is at work on a sweater for her friends who have volunteered, which sweater has changed in shape as the particular individual leaves for the front and is replaced by another in a nearby camp.

We are still, many of us, laboring under the delusion that this war was forced upon the German people, and through them upon the world, because of the reckless ambition of Kaiser Wilhelm, the militarist autocracy and the Junkers of Germany, and so as President Wilson declared we have no real quarrel with the German people, who, we hope, may rise in revolt!

It is only beginning to dawn upon us, after four years of the war and after we have been in it ourselves for a year, that the Germans as a nation had been prepared and educated for this war for fifty years; that as a nation, to the last drop of blood, to the last man, to the last ounce of strength and the last mark in money, they are out for world dominion, urged on by fear of their autocratic rulers, on the one hand, and by promise

of a very riot of lust, of greed, of wholesale plunder, on the other hand. Long ago they had figured upon what they were going to get out of that degenerate, soulless, money-grasping, money-grabbing, flabby nation—the Americans as they have called us.

Did you read what Gerard, our Ambassador in Berlin, said in his public speeches, said in his books—that Emperor Wilhelm had at one time put his fist within four inches of Gerard's face and hissed out:

"When I'm through with England, France and Italy I'll settle with America."

Do you understand that in this fight for world dominion the German people—for who are the German soldiers, pray, but the German people—have set out to pursue a course such as would have shamed savages?

Does it mean nothing to you that the German nation applauds when its statesmen declare a treaty with Belgium to be a "scrap of paper"—when its Emperor, supported and applauded by the German nation, announces—

"Remember that you are the chosen people, the spirit of the Lord has descended upon me because I am the Emperor of the Germans."

"I am the instrument of the Almighty!"

"I am His spirit, His agent. Woe and death to all those who shall oppose my will. Woe and death to all those who do not believe my mission. Woe and death to the cowards. God demands their destruction. God, who by my mouth, bids them do His will."

And what is this but the expression of that which has been preached from German pulpits, preached in the German press, preached in the German books? Namely, that there is nothing in the world but force, and force that is represented by fire and sword.

How many accounts, pray, must you read of women who have not only been outraged, but whose breasts have been cut from them, of little children maimed after they had been tortured, of American prisoners taken and then their eyes gouged out and their throats cut, of Canadian prisoners crucified alive, of masses of people who had taken refuge in a church burned alive, horrors beside which the sinking of the "Lusitania" was an act of mercy?

Not to forget some twenty million men killed, wounded, "gassed," diseased and another ten million non-combatants, whose anguished martyrdom helped to make a Hohenzollern holiday!

Can you read all these things and then lay back comfortably in your chair in your office, or factory, or home, and say,

"Well, it's no concern of mine!"?

While we Americans, proud of our wealth, proud of our success, exulting that we were holding out the torch of democracy to the world and thinking of the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women, as well as heroic men, by martyred peasants, as well as martyred Presidents, the day when there would be something like good will on earth and peace among men,

The Germans were dreaming, thinking, drinking to "Der Tag," the day when in their insensate, demoniac lust for world power they were ready to let loose hell on earth, neither knowing nor recognizing moral law in the universe, claiming that the world and its wealth are the legitimate prey of the stronger, of that force which, aided by a marvelous organization, by the most recent discoveries of science could bring the peoples of the world under subjection, and if not then destroy them, root and branch, with submarines and Zeppelins, with poisonous gas and liquid fire, laying the earth waste, leaving no stone upon another, no tree standing, with "Schrecklichkeit"—frightfulness—blazoned on its banner of infamy!

This is no fight between Teuton and Slav, as to whether Germania or Britannia shall rule the waves, as to whether France or Italy shall recover lost provinces, as to whether German, or Briton, or Yankee shall have trade supremacy, or even as to whether the world shall be made safe for democracy.

It all goes deeper, deeper by far!

It is a fight to a finish between a cold, bloody, brutal, bestial materialism and the spirituals, the spirituals represented by liberty, honor, justice, which humanity through the agonies of the ages has been struggling to evolve.

And even if you do buy a few Liberty Bonds can you say to your conscience, "I am doing my bit" not merely as an American but as a white man?

Which would you prefer as a business proposition—to buy Liberty Bonds or to have a few German bombs dropped on your town?

It's up to you!

What are you going to do about it?

John C. Freund

"War Aims" of Farrar, High Priestess of Patriotism

Famous Diva, a Tireless War Relief Worker, Expounds Her War-Time Creed — Stage Women Peculiarly Qualified to Aid—Will Make Supreme Sacrifice Like Millions of Other Wives — Musicians Must Unite to Help Win War — Tribute to Stage Women's War Relief

By VERA BLOOM

GERALDINE FARRAR had three things to give to the war—influence, energy and inspiration to others. The war in return has given her the chance to prove herself a hundred per cent American.

At the Stage Women's War Relief the wonderful, far-reaching organization of the women of the theater, through which Mme. Farrar has chosen to do her bit, they will tell you, between sending off countless complete outfits of hospital supplies and raising more money, both for relief and Liberty Loans, than any similar society, that there is no more vigorous or versatile war-worker than "Gerry" Farrar—that she hunts up stray harmonicas, rolls bandages and manages huge benefits at the Metropolitan with the same enthusiastic ease.

On the day I was to have my interview she had been selling bonds and singing the "Star-Spangled Banner" from the Stage Women's War Relief theater on the steps of the Library to such a crowd that all traffic was turned away from Fifth Avenue to Madison, and the entire street became one surging mass of generous patriotism.

As some one said, Mme. Farrar had "done everything but stand on her head" to get the best results, and I should not have been surprised to find her a bit tired that afternoon when it was all over. But she came into the drawing room of her beautiful apartment like a flash of lightning, her breezy vitality not the least impaired by adding the exhausting duties of a war-worker to those of a prima donna and a moving picture star.

She is absolutely unaffected, and there is no question but that her animation is real. In fact, it hardly seems possible that a woman who has been the popular idol of two continents could remain so democratic and free from pose. She seems to dominate her position just as the simple nosegay of red, white and blue flowers she wore quite hid the magnificence of her ropes of pearls.

"Patriotism has always seemed to me to be something that should be felt, rather than expressed," said Mme. Farrar earnestly, seated under a vase of American Beauties so tall that it seemed a tree of roses was shading her. "But when I found that my patriotism was not felt by the public at large—to my friends there was never a question about it, I'm sure—I had to waive my personal feelings and express it aloud for all the world to hear.

Finding the Right Organization

"Then, because I wanted to help with all that was in me, I looked around for



Geraldine Farrar Helps to Win the War. Upper Left: The Prima Donna's Costumes on Sale at the Stage Women's War Relief Shop. (The Costumes Were Used by Miss Farrar as "Tosca" and "Cherubino")—Photo by Burr McIntosh. Upper Right: Miss Farrar Makes Bandages—Photo by White. Below: Geraldine Farrar Is Helping Ladies Who Bought Bonds "Over the Top" at the Public Library, New York, to Make Their Subscriptions. Julia Arthur Is on The Left Helping Her—Photo © Underwood & Underwood

the organization that stood most for what is needed in this war—action and result. And I found that the women of the stage, always the most generous, energetic and influencing in the country, had perfected their own war relief to

such a point that the most is made of every one of their boundless resources, without the least narrow-mindedness or sectarianism."

"What did you feel was your special 'bit'?" I asked.

"I started in doing what every woman can do—sewing, making bandages and finding the little comforts our boys need, because," she added quite simply, "I undoubtedly influence a good part of the public all over the country by what I do, and I wanted to inspire them to work harder and faster than ever before. When the average woman or girl sees the famous 'stars,' who are supposed to be favored beings, excused from ordinary tasks, doing the work she can do and in far busier lives, it is a great incentive.

"That is another reason why the stage women are so fitted for this work—they are used to handling people; it is their business in life, and they are used to originating what the general public follows. It is impossible to expect a woman who has never been before the public, and who doesn't understand what is called 'the psychology of the crowd' to

become overnight a competent leader in war-work that directly influences the public.

"I'll tell you a story about that," she added, while a confident young Pekinese, the proud owner of a thousand-dollar Liberty Bond of his own, jumped up to be petted.

"A friend of mine was on a car the other day and saw the motorman and the conductor looking at a picture of me in uniform sewing at the workroom. 'Who's that?' queried one of them. 'Geraldine Farrar, a singer,' said the other. 'I never seen her, h've you?'"—Miss Farrar gave all this with a delicious motorman twang—"Nope, but I know her face as well as your'n."

"You see, it must be some one whom everyone knows to influence enough people to count."

"Don't you find it harder to organize the musicians for this work than it was for the others with the theatrical folk?" I asked, smiling meanwhile at the thought of anything being difficult for Geraldine Farrar!

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FLASHES FROM FARRAR'S WAR-TIME PHILOSOPHY

Musicians must learn to put patriotism first—personal comfort, convictions and resources must be pushed aside and road to victory left clear.

Keystone of war work should be democracy; we must wipe out class lines "over here" as well as "over there."

The noble side of a man or woman is side to bring out now.

Artists belong to public, and public should vote whether they should be sent to war or kept at home.

Everything else looks small beside the big problem of to-day—victory.

"War Aims" of Farrar, High Priestess of Patriotism

[Continued from page 3]

"Yes. The musicians are more scattered, of many more origins and of different training than the men and women of the stage, but they must be brought together to do their utmost to help win the war as soon as possible.

Patriotism Must Be Paramount

"They must learn to put patriotism first. Like one's marriage vows, which may entail sacrifices and sorrow, but which bring one greatest happiness in return, so in the war everything—personal comfort, convictions and resources—must be pushed aside and the road to victory left clear!

"My husband, Mr. Tellegen, although he has not yet been called, comes under the draft. He is of military age and fit to go, so I am facing the supreme sacrifice with millions of other wives. But I feel that he would not be the man I know he is if he were not ready and eager to do his share of the fight as a good American citizen."

"And what is your idea of the best war-work?"

"I think its keynote should be democracy. The President has expressed the whole spirit of the conflict in that one word, and as class lines, of position, wealth and achievement alike, have been wiped out 'over there,' so they must be done away with 'over here.'"

"You know, I am managing a benefit for the Stage Women's War Relief at the Metropolitan on the fifth of May, and everyone from the greatest stars to the last stage hand volunteered. I wish I could have used them all—they are so eager to do their bit. You spoke of my special work before—this is it: First, I wanted to do the general thing and convince the public that my whole heart and soul are wrapped up in the war with these splendid, tireless women. Then I want to use every bit of influence I personally may have, and raise every cent for them that I can.

"But democracy must come first, even here, and I am going to see that there are plenty of cheaper seats, so that everyone can come. One dollar admission or five hundred dollars for a box will mean the same, if it is the utmost that person can give!"

Should Artists Be Drafted?

"You spoke of the great artists before," I went back, "do you think they should be drafted, or that their genius should be preserved for the peace-times that are sure to come?"

"There you have the question of democracy again," she smiled. "Caruso and the chorusman are comrade Italians when it comes to the war, but it seems to me that as, after all, an artist belongs to the public, the public should vote

whether the favored ones of the world should be spared or sent. This is not a question for a few disinterested men to decide."

"And what appeal do you think brings the best result?"

"To make patriotism something transcendent and beautiful," she answered positively. "I think people respond much quicker to a high emotion than to the thought of mud, insects and mutilation! The noble side of a man or woman is the one to bring out now.

"By that I don't mean the practical side is to be neglected," she went on hastily; "anyone who has been down to the Stage Women's War Relief work-room and has seen the competent, saving work they do—even the selvages of the gauze is braided into hospital mats!—will marvel at the idea that women to whom lavishness has been second nature could become so carefully frugal. Then, you know there are no clerical expenses, all the work of the organization being done by the actresses, writers, managers or other members, so it is a case of 'clear profit.'"

"And what is your aim?"

Her "War Aims"

"First, to take care of the men at the front, then of those they left behind—that is a wide enough horizon for the present."

"And as for the musical horizon," I questioned, "do you think America can produce and train enough important singers to fill our needs, without Europe's help?"

"Ah! There you have touched my pet scheme," she said eagerly. "I've always felt that there should be small, subsidized opera houses, say—in Chicago, Boston, Philadelphia, Kansas City and San Francisco," she counted them over on her fingers, "yes, five, where the young singers would be trained and exchanged as 'guest artists.' That would leave the Metropolitan in complete command of New York, and it would be what it should be—the American operatic goal. It is ridiculous to expect a singer to jump from the four walls of a studio to the stage of the greatest opera house in the world in one bound.

"But the big problem now is victory—everything else looks small beside it, and when the day does come the Stage Women's War Relief will stand forever as doing the finest, resultant work of the war—that the women of the stage put aside their make-believe for grim reality with glory to their profession and to themselves!"

I like to think of Geraldine Farrar standing there, her face shining and her voice ringing, vivid against her background of soft, lovely things and masses of roses—a triumphant American.

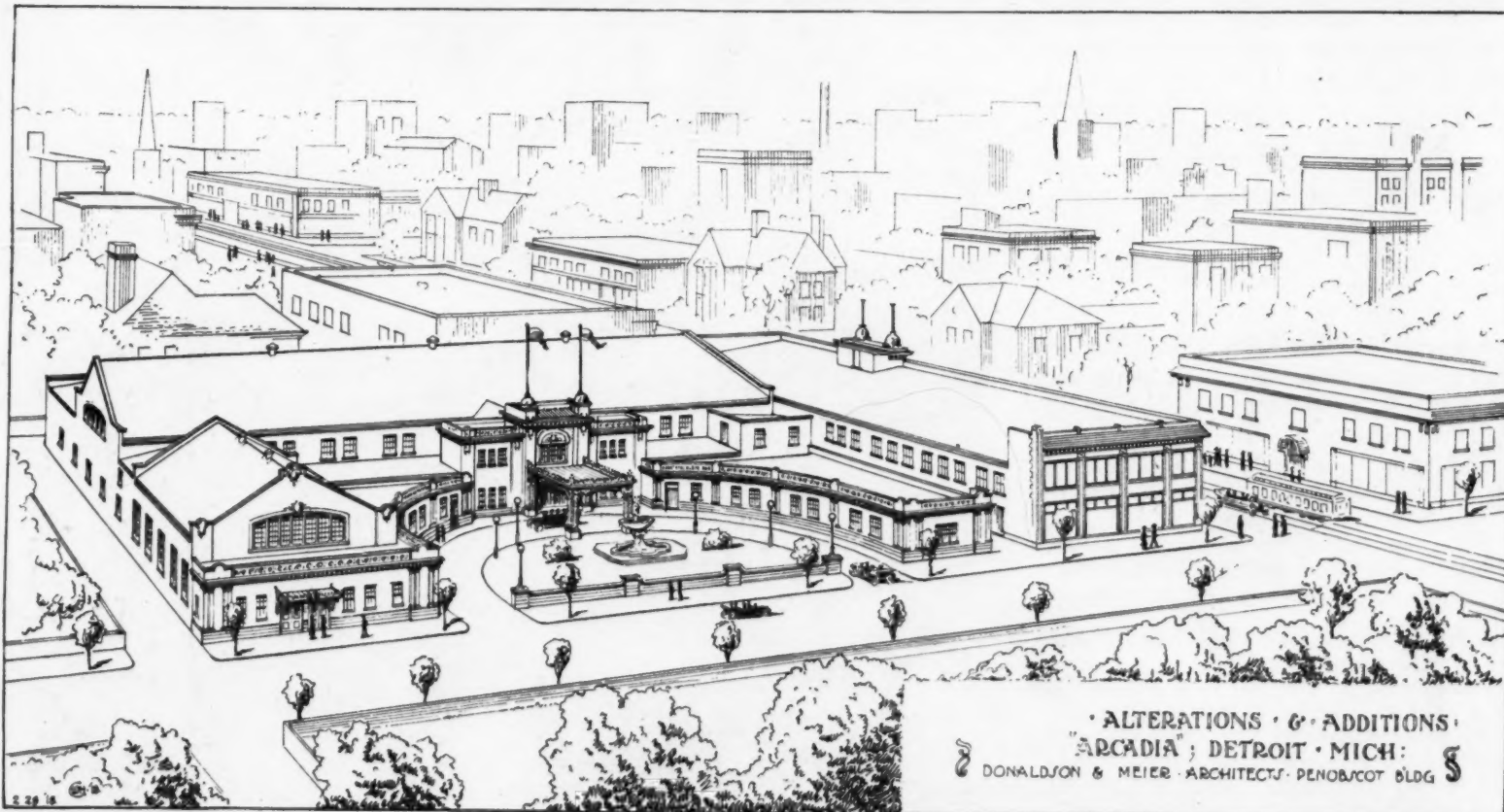
Break Ground for Magnificent New Auditorium in Detroit

Much-Needed New Edifice Will Have Great Seating Capacity and Embody Most Advanced Architectural Ideas—Many Unique Structural Features—To Be Known as the Arcadia—Will House Important Musical Events—Smaller Adjoining Annex for More Intimate Attractions

DETROIT, MICH., April 26.—At last Detroit is to be blessed with a new Auditorium, a place such as the community has been clamoring for. The new Auditorium will be a place of which the local public may well be proud. It will be capable of housing any convention, mass meeting, musical attraction, exhibit, fair or ball that might be proposed or promoted.

Ground for this Auditorium is now being broken in the very heart of the city. No more accessible location could be found. It is the present Arcadia site that is to be developed. The ground under control for this project covers a trifle over one acre. It is bounded by Woodward Avenue on the east, Stimson Place on the south and Davenport Street on the north. This affords entrance and exit facilities in three directions and with this much ground space ample room can be had for all purposes.

The present Arcadia structure will be completely wrecked and rebuilt in such an imposing manner that it will rival any Auditorium in America. Every detail possible that will add to the convenience of patrons will be installed. A huge seating capacity is arranged in such a manner that by use of velour and sliding curtains, units of seating can be had. These will accommodate 2,000 and 3,000 persons respectively. A grand tier of overhanging boxes, forty-eight in number, and arranged in a horseshoe, will afford a striking feature. The idea of the Metropolitan Opera House in New York has been carried out in this idea. Back of these boxes will be a spacious promenade corridor. This corridor will be developed with settees, chairs, etc., thereby making a lounging place, as well as promenade space during intervals of intermission and other idle moments. At the east end of the hall will be a huge balcony equipped with opera chairs. This balcony will contain a sliding curtain so arranged that any number of rows in the balcony can be completely cut off, thereby carrying out the unit idea. The main floor will be fitted with portable chairs



Architect's Drawing of the New Detroit Arcadia Auditorium, Now Under Construction. The Building Will Be Opened to the Public on September 1

that may be arranged in manner to suit the occasion.

A Telescopic Stage

An ingenious telescopic stage will be part of the equipment. This stage is also arranged so that it carries out the unit idea. It can be extended to conform with the number of people who desire to occupy same, or according to the size or scope of the attraction. It will be lighted and draped in the most modern manner and any attraction upon the stage will be properly backed up with appropriate settings.

Spacious rest, lounging and check rooms will be provided on each floor. Many ideas of the modern picture-theaters will be copied and also original features that will lend an atmosphere that will not be found in other Auditoriums in America. The lighting of the whole building will be novel and attractive.

One of the principal features of the Auditorium will be the exits. With open ground space on three sides of the Auditorium there will be ample opportunity for exits and this feature will be kept in mind and enough exits provided to empty a capacity audience in five minutes. Exits will lead from the balcony and also the boxes. Everything will be fireproof.

Facing on Stimson Place and communicating with the main auditorium will be a smaller auditorium to be used for the same, but smaller, attractions than are to be held in the larger hall. This smaller

hall will be of the most modern architecture. It will also contain rest and check rooms. This hall will seat over 600 persons. There will be a ball room floor, stage, etc. Off this hall will be a kitchen, which will connect with either the small or large hall and in case of a banquet in either hall it will be accessible. In another wing facing Stimson Place will be ladies' retiring and lounging and check rooms.

Between the smaller hall and this wing will be a circular driveway followed by cement walks. This development will be in the form of a court. It will be planted in lawn and set off by a beautiful fountain. Patrons arriving in automobiles will use this entrance exclusively on special occasions. They will alight under a porte-cochere at an entrance lobby from which stairways will lead directly to the corridor behind the boxes. This will also be used as an automobile exit. Cars will park along Stimson Place during concerts or entertainments.

Concert-goers will find a new joy in this building as every possible detail has been looked after. With the new horseshoe of boxes, promenade corridors, modern stage equipment, etc., together with elaborate automobile entrance and exit, there will little remaining that would lend more atmosphere to these events. The dance public has not been overlooked. The dance floor will be greatly increased. There will be more promenade space and with advantage of

the new lounging rooms the dancers will find a real paradise. The stage facilities will also afford a chance for novelties and larger orchestras. It is the idea of the management to bring in large Eastern bands and orchestras for dancing to be used in conjunction with the regular local orchestra.

The main building will be still known as Arcadia and the smaller hall as Arcadia Annex. It will house this coming season the attractions given by the Central Concert Company, Detroit Orchestra Association, Detroit Symphony Orchestra, Ford Motor Band, charity balls, conventions, etc.

J. L. Woods, the present proprietor of Arcadia, as well as other large auditoriums in St. Louis, Cleveland and other cities, has taken the property over on a long term lease from the Stott Realty Company. Work will be rushed through to completion and the new building will be opened to the public on Sept. 1.

"Minute Women" of Bridgeport Organize Liberty Chorus

BRIDGEPORT, CONN., April 27.—The "Minute Women" of this city have organized a Liberty Chorus under the direction of Mrs. F. B. Grannis. Rehearsals are to take place at the Y. W. C. A. rooms on Golden Hill Street. Thus far a great number of women have joined the chorus. W. E. C.



Camp "Opera Houses" Behind the Fighting Lines In France—No. 1, a Y. M. C. A. Entertainment Center; No. 2, American Soldiers in a Smoke-Filled "Hut" Enjoy a Quiet Hour of Music; No. 3, Mr. and Mrs. Francis Rogers, Who Bring Back a Thrilling Story of Their Concert Tour Abroad. No. 4, Exterior of a Y. M. C. A. Hut, Two Americans and Two Little Natives of Our Afflicted Sister Republic. Our Soldiers Are Calling for More Music. Are You Going?

CALL ON MUSICIANS TO MOBILIZE FOR SERVICE IN FRANCE

[Continued from page 1]

eral weeks ago, when the seventy-two-mile gun began to pour shells into the city. For safety's sake the authorities discouraged gatherings in theaters and concert halls. Consequently the musicians are unable to earn their living as usual. The teachers suffer with the artists and the orchestral players, as you may imagine that the situation is quite terrible for our French colleagues and their families—women and children.

"The most effectual way to help is to make contributions through the American Friends of Musicians in France, representing L'Aide Affectueuse aux Musiciens.

"Another effect of the bombardment of open Paris was the abandonment of the Debussy memorial concert. A magnificent event was arranged; then the shells began to fall among the women and children."

Now about volunteering services.

The work of the Y. M. C. A. is so gigantic and vitally important that no one can overestimate its value in the war. Mr. Rogers reports the remark of a high Army officer at a certain camp: "Conditions are 1000 per cent better since the Y. M. C. A. began its work," said this officer to Secretary Jefferson, who, by the bye, comes from Lakeville, Conn. Music is one of the most formidable weapons in the Y. M. C. A. arsenal for the war within the war, the campaign against conditions which are considered more perilous than occasional shrapnel. "Without any sentimentalizing, music will do a great deal to win the war." This is the opinion of Mr. Rogers and his co-workers in the Y. M. C. A. service, the official opinion of officers, all of whom agree that men cannot be converted into fighting men without inner sustenance: a high degree of confidence, cheerfulness, courage and other morale-building elements. In this cause Mr. Rogers and his wife toured certain American and English camps in France. And now the baritone has returned to tell the story of the dearth of music.

There are only a limited number of bands, there are no song leaders for

the various camps. The labor of the song leaders in our camps over here has borne splendid fruit, declares Mr. Rogers.

"The men are singing over and over again the songs they learned on American soil. Musicians are needed to lead them in new songs, to continue the work begun here. But they are particularly eager to hear others sing for them—and here is where our professional singers may perform invaluable service. Don't let them have the notion that they are expected to proselyte the soldiers to higher art ideals. Winning the war comes first, and one way to help us to the goal is to provide relaxation and diversion for the troops back of the firing line. I had to learn an entirely new repertory; Brahms in English or any sort of Aeolian Hall program would be out of place in the training centers.

"The Y. M. C. A. pays the expenses of qualified artists, if they cannot provide for their own. I would be happy to discuss the matter with any artist who is willing to spend a few months abroad.

Who Are in the Field

"Clifford Walker (of vaudeville fame) was the first Y. M. C. A. entertainer to arrive in France; my wife followed a few weeks later. Then came the Liberty Quartet, composed of Mary Horisberg, Beulah Dodge, Charles Steele and Albert Wiederhold, with William Janaschek at the piano. These five musicians made an immense success everywhere both as an organization and as individuals. Then there has been the incomparable Gerry Reynolds, whose sympathy, zeal and ability as an organizer of entertainments has made his name a by-word of affection throughout the camps. Sam Dushkin, a young New Yorker, a pupil of David Mannes, who was studying in Paris, and Nikolai Sokoloff have delighted many a soldier audience with their violins. Elsie Janis is another great favorite. All these artists are just what the situation needs, except that they are not nearly numerous enough—four times as many would not be too many. Singers of songs, both grave and gay, violinists, story-tellers, impersonators, magicians, entertainers of all sorts are needed and needed at once. Pianists as such are *hors concours*, because the average camp piano is too asthmatic and rheumatic for solo performance, but for accompanists and leaders there is a vast field. Men who

can organize theatricals and minstrels are likewise in demand."

Concert with Gas Masks

Mr. Rogers has many a story of their concerts in the smoky, crowded huts. On one occasion the concert party ventured to a camp three miles off from the fighting line. Here the singer and assisting artists had gas-masks in readiness for immediate use, with their soldier audience in the same strange sort of French headgear.

"When my wife and I sailed for France last October we expected to come home in January," said Mr. Rogers. "That we stayed away six months, instead of three, is good evidence of how much we found to do and of how much we enjoyed doing it. As we postponed our return from week to week, I would cancel my concert engagements in America by cable, putting off my pupils and other business matters till a somewhat indefinite future. Now the winter has gone and with it all possibility of an American season. But I regret nothing about my winter in France, except that it is now a thing of the past. We landed in New York April 23 after an absence of a little more than six months. Between Oct. 25 and April 9 we gave 113 concerts, under the auspices of the Y. M. C. A. This was at the rate of two-thirds of a concert daily. Roger Lyon, my accompanist, formerly of the Estey Organ Company and organist of Christ Church in Brooklyn, was with us almost all the time, but he has made himself so valuable that he is staying in France to continue his musical work with the Y. M. C. A. till he can gain the avoirdupois necessary to admit him to military service.

"It has been a wonderful experience—the most wonderful of my life. We visited nearly all the American camp centers in France, eating and sleeping when and where conditions of travel and hospitality permitted. There was a good deal of discomfort, even hardship, about it, but we kept going most of the time and there never was an instant when we did not feel the game was well worth the candle. Such inspiring audiences I have never sung to—such freedom from self-consciousness, such keenness of attention, such hearty response.

The Kind of Music They Like

"The soldiers did not ask for nor did I give them classical songs. They like

best melodious songs of sentiment and lively ditties with a humorous or stirring quality. Among the former 'The Rosary' and 'Mother Machree' were prime favorites; among the latter 'The Nightingale' ('Lonesome Tunes'), 'Young Richard,' and 'Rolling Down to Rio.' Of songs with chorus I used most 'The Sunshine of Your Smile,' 'Joan of Arc,' 'Pack Up Your Troubles' and 'There's a Long, Long Trail,' this last with the words written by a soldier with the A. E. F.

"As time went on I found the boys less keen to sing themselves. They seemed to prefer after a long day of hard work to sit back and have their singing done for them. I never staid in any one camp long enough to teach them anything new or to drill them in chorus singing. It is to be hoped that the Y. M. C. A. can soon get musicians enough to station one in each large camp, in which a community chorus could easily be developed if there were leaders to work it up.

More Bands Needed

"There are a few regimental bands, but not nearly enough of them. Here instruments, as well as leaders, are lacking.

"We spent ten days with the British, with a total of nineteen concerts. The British soldiers sing a great deal and sing well. Many of them have had experience in the choirs and great choruses in England. I had always been under the impression that British audiences were 'slow.' Audiences of British soldiers are as quick and discriminating and responsive as any audiences I ever sang to. They caught all the jokes, even the most American; indeed, they appeared especially to enjoy anything that had a strong American flavor.

"A phonograph is the chief treasure of a Y. M. C. A. hut and is usually working all day long—I might say that it is never silent. I have sometimes seen a boy standing with his arms thrown lovingly about the machine and his ear to its mouth, drinking in the strains of 'O My Laddie' or 'Over There.' A few miles only from the front I heard Werrenrath's lovely record of 'Tommy Lad.'

"Sometimes the boys comfort themselves with what most of us would consider pretty depressing music. One of their favorite hymns is 'Where Is My Wandering Boy To-night?' Last Easter Sunday morning a battalion was preparing to move to another camp and were piling into the Y. M. C. A. hut to lay in supplies for the journey. All was bustle and noise. Suddenly somebody started on the phonograph 'Tell Mother I'll Be There.' Instantly a hush fell upon the crowd and there was no sound in the hut, save that of the hymn, as the boys made their simple purchases in silence and left the canteen.

"There is not much to be said about music in France at the present time. With all the thoughts of the nation and all the able-bodied men at the front, nothing, so far as I know, is being created, and concert and operatic perform-

[Continued on page 6]

HIGGINSON SEVERS CONNECTIONS WITH BOSTON SYMPHONY

[Continued from page 1]

Harvard University its athletic ground, known as Soldiers' Field, in memory of his cousin, Colonel Robert Gould Shaw, and others of his associates in the Civil War. He also gave in 1899 an endowment of \$150,000 for the Harvard Union.

The Boston Symphony Orchestra owed its inception and sole backing for many years to Major Higginson's interest in music, which grew out of a year spent abroad in 1856, which he devoted largely to musical study. The orchestra gave its first concert in Boston on Oct. 22, 1881, and is now closing its thirty-seventh season there. Under such celebrated conductors as Georg Henschel, Arthur Nikisch, Wilhelm Gericke, Emil Paur, Dr. Karl Muck and Max Fiedler, the organization has played a leading part in the musical life of Boston, New York and Brooklyn, Philadelphia, Baltimore, Washington, and many other cities where it was a less frequent visitor.

Major Higginson alone bore the burden of maintaining his orchestra during the thirty-seven years of its activity until now. He used to say that it cost him about \$20,000 a year. He paid a \$28,000 salary to the conductor. Major Higginson has frequently declared that he proposed to leave a \$1,000,000 endowment fund to the Boston Symphony.

MONTEUX DENIES CANDIDACY

His Contract with Gatti Not to Be Considered "Scrap of Paper," He Says

In a letter to the editor of *MUSICAL AMERICA*, dated April 28, Pierre Monteux, the French conductor of the Metropolitan Opera Company, denied emphatically the rumor that he is in any way a candidate for the Boston Symphony conductorship. Mr. Monteux writes:

"On my return from Boston, where I had to conduct two performances with the Metropolitan, I found your issue of April 27, in which I am mentioned as 'candidate' for the leadership of the Boston Symphony.

"I should be greatly obliged to you if you would make known to your numerous readers that, being engaged at the Metropolitan, I should hardly consider it

proper to pose as candidate elsewhere. Mr. Gatti-Casazza and I have exchanged our signatures and neither one nor the other is to be considered a scrap of paper. Therefore I am not and never have been candidate for leadership of the Boston Symphony.

"PIERRE MONTEUX."

Race for Muck's Successor Narrows Down to Two, Both Foreigners

BOSTON, April 29.—It was learned late this afternoon from one who is in very close touch with the powers that be in the new Boston Symphony Orchestra organization that the choice of a conductor has narrowed down to two names, both foreigners. No American-born conductor is being considered. We asked our informant whether there was any great secrecy as to the identity of these two individuals considered and he made reply: "Yes, at this time. The appointment will be made within two weeks at the latest." There is no question but what C. A. Ellis will manage as heretofore. The writer considers this information very reliable. W. J. P.

SASLAVSKY LEAVES SYMPHONY

Concertmaster of Damrosch Forces to Assist the Red Cross in Summer

Alexander Saslavsky, the Russian violinist, who for twenty-two years has been a member of the New York Symphony Orchestra and for a number of years its concertmaster, has severed his connections with that organization and in future will devote his entire time to chamber music, solo playing and teaching.

Mr. Saslavsky is a native of Khar'koff, Russia, and was a pupil of Torsky and Gruen of Vienna. He came to this country when he was seventeen.

He will spend this summer raising money for the American Red Cross.

Tacoma Sängerbund Changes Name, Bans German Songs

TACOMA, WASH., April 12.—The Tacoma Sängerbund, at a meeting held on April 10, voted to change its name to the Tacoma Singing Society. It will hereafter use songs in the English language only. The society is continuing its work under the efficient direction of Prof. H. Hermann. It has been prominent in all Pacific Coast festivals. A. W. R.

While the French songs are gay, our favorites are apt to have a heavy, slightly melancholic touch. Our soldiers, when left to themselves, are likely to slacken their pace to one that would make a funeral horse seem lively. Often have I heard a group of our soldiers about a hut piano interpreting 'It's a Long, Long Trail' in the spirit of Chopin's 'Marche Funèbre.'

"The chief delight of my winter, outside of my own work, has been the singing of Mario Battistini, the oldest and greatest of all contemporary baritones. This extraordinary artist, though more than sixty years of age, has managed somehow to retain the freshness of his voice absolutely unimpaired. The voice is of the baritone di grazia type, but is of sufficient power for the rôles in his repertory. The quality is singularly sympathetic and luscious, something like Caruso's lyric best. In his art Battistini embodies all that is best in vocalization; I heard him several times and could discover no flaw in it. As somebody put it to me: 'It might be different; it couldn't be better.' I heard him first in 'Henry VIII,' in which he was hampered, as all Italian singers are, by the French vowels. In 'La Favorita,' 'Rigoletto' and 'Maria di Rohan' he was on his own ground and perfect. He is an intelligent and painstaking, though not an inspired, actor. To show Battistini's attitude toward his art: during his stay in Paris he went regularly to Jean de Reszké for coaching in his rôles. As he will not cross the ocean, we shall never, alas! hear him in America."

Some German officer with a head for figures has computed that one American physician is of the same military value as 500 fighting men; one American stretcher-bearer is estimated to be worth twelve fighting men.

But not even a Prussian Feldwebel can estimate the potential man-power value of one American musician!

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An American Artist Who Has Found Recognition at Home

AMERICA, always slow to recognize its own musical children, has, since the spectacular success achieved by Lucy Gates during the past season, risen in acclaim and given to this artist the whole-souled welcome which Americans know so generously how to give to those "weighed and not found wanting."

Within twelve months Lucy Gates has appeared in every part of the United

States and Canada except the Pacific Coast (this she is booked to visit next season). She has, moreover, five different times replaced with brilliant success and prompt re-engagements—the Italian diva, Galli-Curci. Asked if all this made her happy, her characteristic reply was, "Happy? Yes, indeed, at last my own people have accepted me, and now I can really begin."

since the entire German opera repertoire has been abandoned. But a few remained, and it is these who are being investigated.

Mr. Guard said he knew nothing of any wholesale dropping of enemy singers, but that the company wished to be ready for any emergency. W. H. L.

GRETA MASSON IN DEBUT

Soprano Discloses Light, Pleasing Voice and Marked Personal Charm

Greta Masson, soprano, appeared in a recital at Aeolian Hall, Monday afternoon, April 22, and won the approval of a large audience in a program containing Handel, Veracini, Grétry and Massenet airs, and songs by Rimsky-Korsakoff, Rachmaninoff, Gretchaninoff, Cui, Fourdrain, Saar, Fiske, Beach and others. Miss Masson is a singer of pronounced charm of personality and a light voice of extremely pleasing quality. That voice has not been cultivated to good purpose, so that the lady is not as satisfactory a singer as she might be with a proper employment of her natural resources. Moreover, she is still in the formative stage, artistically speaking, lacking style, color and interpretative capacity.

Evadna Lapham was the accompanist. H. F. P.

Special Features in American Institute's Summer Course

Many special features will be incorporated in the summer course of the American Institute of Applied Music, which is scheduled to begin June 17 and end July 26. The course of pedagogy for piano teachers will embrace piano lessons in technique, performance, lecture classes in harmony, sight-singing, ear-training and rhythm, elements of musical form and a prescribed course in reading and research in musical history. Further opportunities will be given to study repertoire under Leslie Hodgson. A special course for teachers in schools where piano study is one of the regular electives embracing subject matter and methods of work upon which students can be examined for credits will be another branch of study, as well as special private courses in voice and violin classes in interpretation, repertoire, technique and ensemble.

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METROPOLITAN DROPS 18 ALIEN SINGERS

Axe Falls on Members of Chorus — Hempel, Matzenauer and Bodanzky to Remain

Eighteen members of the Metropolitan Opera Company chorus were dropped last week. It is reported that a searching investigation is being conducted and that every person in the artist corps, chorus and orchestra, suspected of enemy alien affiliation will be immediately dismissed. Not even first papers of naturalization will avail, it is stated. No contracts will be renewed with any person of German sympathy.

That the contracts of Max Bloch, tenor, and Robert Leonhardt, baritone, have expired and will not be renewed was verified on Monday. Other prominent members of the former German contingent are said to be waiting their turn to be dropped.

Mr. Leonhardt expressed himself as being "deeply hurt" by the management's action, not only because, he states, his conduct has been irreproachable, but because he is informed that American artists still are singing leading rôles in Vienna.

It is understood that Frieda Hempel, coloratura soprano; Margaret Matzenauer, contralto, and Artur Bodanzky, conductor, are not among those who have been dropped. Miss Hempel's forthcoming marriage to an American, W. B. Kahn, will make her automatically an American citizen; Mme. Matzenauer's divorce from her Italian husband has not been recognized by the Italian Government, and in consequence her status is that of an Italian citizen; and Mr. Bodanzky had taken out his papers as an American citizen.

TESTING ARTISTS' LOYALTY

Metropolitan Official Says There Will Be No Wholesale Dismissals

BOSTON, April 26.—The directors of the Metropolitan Opera Company, at present in this city during the operatic week, are investigating the patriotic status of every person in the entire organization. There are a number of German and Austrian singers among the principals, and it is known that there are German and Austrian nationals in the orchestra and in the chorus. Pending the investigation Press Representative William J. Guard, speaking for the company, gave out this statement to-day:

"The services of the personnel of the Metropolitan Opera Company, artist or other employee, concerning whose loyalty to the United States or to the cause of the Allies any doubt exists, will be dispensed with by the management."

Mr. Guard said the management has had this step under consideration for some time. Many of the singers have undoubted German origin; some are undoubtedly citizens of enemy countries; others, while American citizens, are said to have been indiscreet. Some members of the chorus have only their first papers.

Many of the German singers were not engaged by the Metropolitan last season,

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CALL ON MUSICIANS TO MOBILIZE FOR SERVICE IN FRANCE

[Continued from page 5]

ances suffer from the same cause. In the provincial cities there are occasional performances of opera by visiting companies. In Paris both the Opéra and Opéra Comique have put through their regular winter season. There have also been many orchestral and chamber concerts.

"The French soldiers have a lot of good songs which, to my regret, I did not have a chance to hear them sing. I am told that they do not sing so well as the British and Americans, but their songs are excellent—usually with a good tune and a well-marked, lively rhythm. Yvette Guilbert has made 'Après de ma Blonde' familiar to American audiences. 'Madelon,' another typical ditty of recent manufacture, is about as good a marching song as one could imagine.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

In his second book of memoirs, just published, our former Ambassador to Berlin, James W. Gerard, relates an incident which has considerable bearing upon the situation in the musical world, particularly with reference to the German artists and musicians, or those of German descent. It seems, according to Mr. Gerard, that during the period he was in Berlin a well-known Congressman made repeated efforts, through the Ambassador, to be presented at court. There always, however, seemed to be some obstacle in the way, and though these efforts covered a considerable period of time, there was, to quote the vernacular, "nothing doing." Investigation showed that the reason the court officials had declined to accept the presentation of the Congressman was because it had been turned down by the Emperor himself, on the ground that the Congressman had represented himself to be a "German-American." Said the Emperor: "Germans I know, and Americans I know. But I know no German-Americans." After which, by the bye, the Congressman decided to call himself a plain American, and as such was presented at court.

This gives us a clear insight into the way in which this particular situation is viewed by the German Emperor. It also gives us a clear idea of how we should view it ourselves. The Germans, as such, represent autocracy. The Americans, as such, represent democracy. There can be no hyphenation between them, as we know in this war they cannot live on the earth together, for that is the issue which must be decided. When this war is over there will be Germans in this country. But the German-American contingent will have disappeared, and will have become Americans or be regarded as Germans.

If there are any German-American musicians in this country who are on the anxious seat as to which way they should drop, let me remind them that, in the first place, they came here of their own free will. It is here, under the protection of the law, and through the opportunities afforded, that they were enabled to establish themselves, make a home for themselves, and win, as a rule, far more success and certainly much more money than they ever could have succeeded in doing at home. For if they had been enabled to do it at home, common sense suggests that they would have stayed there—that is, unless they were radically opposed to "kultur" and militarism.

The matter has particular importance through the recent publication of the fact that the Swiss Government has decided not to press its claim of Swiss citizenship for Dr. Karl Muck, formerly conductor of the Boston Symphony Orchestra, and now interned at Fort Oglethorpe, Ga. Thus it is not likely that our State Department will be involved in any complications with the Swiss legation. It appears that while it is true that Dr. Muck became a naturalized Swiss citizen through the naturalization of his father in the year 1866, the evidence in the hands of the Department of Justice, and submitted to the Swiss legation, shows clearly that during his long residence in Germany and later in the United States Dr. Muck was not only recognized as a German subject by the

German authorities, but also so claimed himself to be, again and again. It is only recently, when the trouble developed, that any claim was made by Dr. Muck or his friends or his manager as to his Swiss citizenship.

However, Dr. Muck is by no means the only German or pro-German musician of distinction in this country to-day who is endeavoring to camouflage his responsibilities and, indeed, his animosities to the United States by a claim of Swiss citizenship. And here it may be well for me to say to your readers that Switzerland is virtually divided into those who are German Swiss, those who are French Swiss and those who are Italian Swiss. And naturally each one of these distinctive communities maintains a strong relation to the nation of which it is virtually though not legally a part.

Another of the outcomes of the growing feeling of antagonism against the Teuton peoples, as we get deeper and deeper into the war and as more of our boys "Over There" are dying in defense of the principles that we believe in in this country, is the determination of the management of the Metropolitan Opera House to dispense with the service, in the future, of German and Austrian artists. It is not yet known how many members of the orchestra who are Germans or Austrians will be dispensed with. Probably there will not be much difficulty here, because members of the orchestra are also members of the Mutual Protective Union, and I believe that one of the cardinal principles of that organization is that a musician cannot be a member unless he is an American citizen.

This, however, again gives me the opportunity to say that it is particularly unfortunate that so many musicians who have made a good living here and who are fully in sympathy with our institutions and have long severed their relations with the Fatherland, have been so recreant of their civic duties that they have never taken the trouble to become citizens. Indifferent as the majority of them are to all political matters, they have been good citizens, faithful, loyal, hard-working, and have done much to educate us musically and increase our love for music. But when it came to going to the trouble and even the small expense of taking out citizenship papers they have failed to do so, and to-day some of them are finding out the mistake they have made.

It seems that Mme. Marguerite Arndt, the noted mezzo-contralto, known as Mme. Ober at the Metropolitan, has endeavored to get permission to return to Germany. It is understood that the permission has been refused, no doubt on the ground that if she went to Germany she would be in the position to give the German Government considerable information of value. Mme. Ober's request was no doubt caused by the fact that she is, as a German citizen, to-day virtually unable to earn a living here.

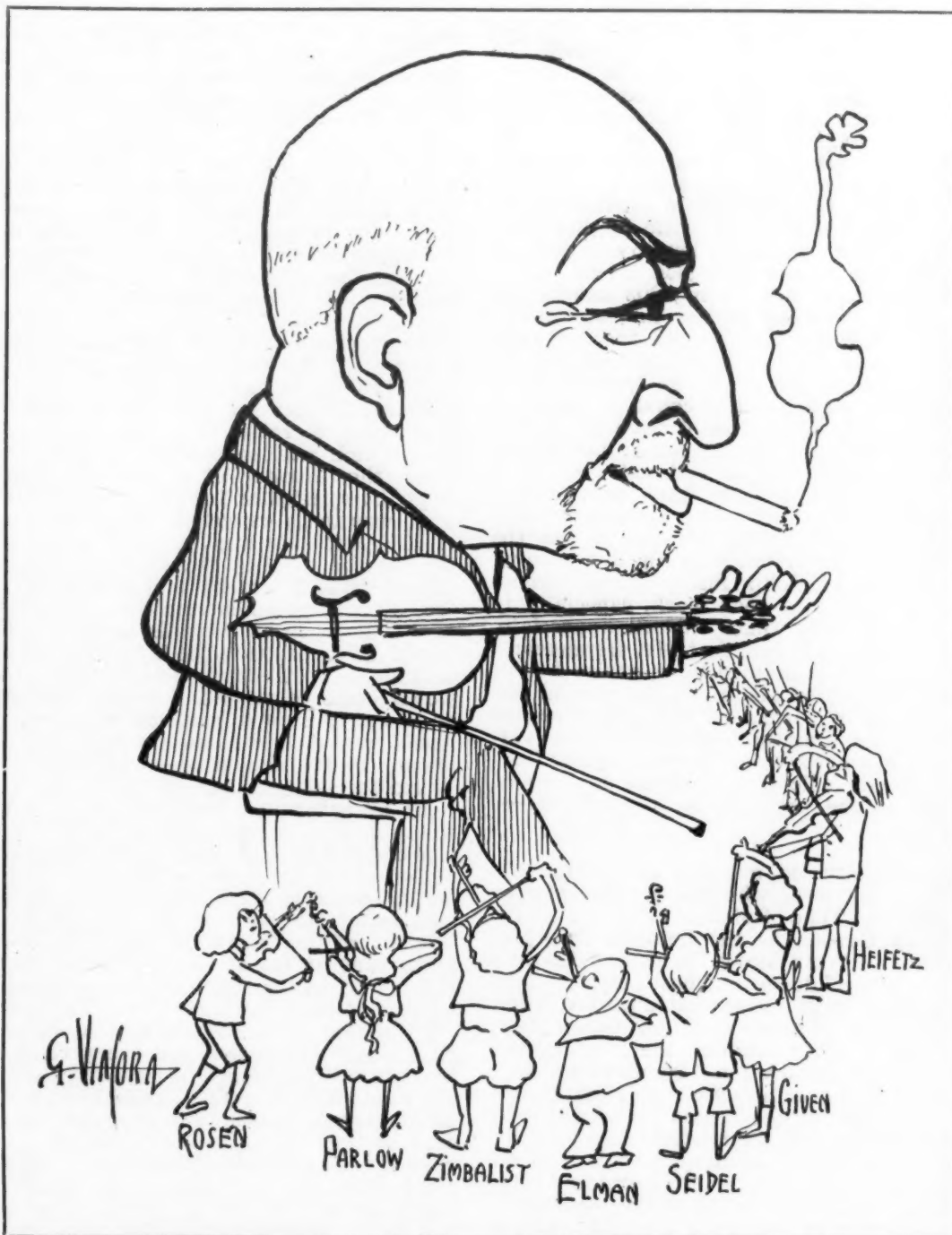
The New York Sun has a forcible and interesting editorial, in which it is suggested that it might not be so dangerous as some people think to let Mme. Ober go, for one of the things that she could do would be to disabuse the German people of the idea that they evidently have that the Americans are too cowardly, too anxious for the dollar to carry the fight to a finish, which, by the bye, is just exactly what they have made up their minds to do. Incidentally, she might also explain to the German authorities that among the surprises awaiting them are the pluck, the bravery and the staying power of "our boys" when they get "over there."

In the suit for \$50,000 which Mme. Ober brought against the Metropolitan Opera Company for cancelling her contract the full defense to the suit has now been disclosed. It is to the effect that Mme. Ober never lost an opportunity to express her animosity to this country, her contempt for its institutions and people.

Some persons have expressed to me their resentment at what they term our unjust treatment of the German artists, which they consider to be discourteous, unjust, and wholly unwarranted. No doubt much of the antagonism to the German artists has been aroused by the discovery of the pro-German activities of Dr. Kunwald of Cincinnati and Dr. Muck of Boston, who, while enjoying the hospitality and protection of this country, were doing all they could to injure us.

With regard to Dr. Muck, we not only have the declaration of Attorney-General Gregory to the effect that he considers him one of the most dangerous enemies we have, but we have the semi-official announcement from the Department of Justice that they will before long

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 124



Leopold Auer—The Progenitor of a Large Progeny of Violin Virtuosi

publish the evidence they have with regard to Dr. Muck, which will greatly astonish the public.

I refer to the matter again for the reason that, however much we may sympathize with many of the German artists who have been suddenly deprived of a living, and of whom it may be said with justice that they have not in any way overstepped their rights or have indulged in any active propaganda against our interests, we should not forget that we have authoritative proof that the Germans are treating alien artists worse than cattle. English, American musicians, artists, music teachers, that were caught in Germany after war was declared, are herded in filthy prison camps with the riff-raff and criminals of all kinds. Among others who have presented absolute proof of this statement is Dr. Alonzo E. Taylor, formerly of the University of Pennsylvania. Dr. Taylor is now an assistant to Mr. Hoover, well known to all those who have been in the habit of eating too much.

Dr. Taylor states that all the English, Italian, American and other musicians and artists, after the war broke out, were seized merely because they were citizens of countries against which Germany had declared war, and were detained in Ruhleben camp, which is in a race track. Here were thrown together, says Dr. Taylor, painters, sculptors, actors, musicians, singers, university professors and many business men. Here were also the gamblers, jockies, prize-fighters, criminals from England and France who had found a haven in Germany before the war. The quarters were crowded, dirty, inadequately heated; the roofs leaked and were never repaired. The men were herded like cattle. The food conditions were entirely inadequate.

Now, then, if we contrast the manner in which we have treated those German citizens who have been interned in our camps, it does more than illustrate the difference between the action of the two countries in the matter. It gives one more tremendous, most convincing argument as to the inherent disposition to brutality and bestiality of those who maintain that force is the only supreme arbiter and the innate sense of justice and decency which animates those who

maintain that the "spirituals" are the things which should guide us, and not the mailed fist.

Fortune Gallo, the manager of the San Carlo Opera Company, is coming more and more into prominence, having for a number of seasons past, despite all obstacles, the war, difficulties of transportation, managed to carry out a very successful tour of opera, with artists of ability and standing, met all his obligations, and where other organizations have failed or have lost money, he has won out. He has managed his company with ability, has given performances of great merit and enjoys the distinction of always finding a bigger crowd to welcome him in towns where he has already been, all of which no doubt is known to those of your readers in the cities where the San Carlo Company has been.

But what is not known is that Gallo has an enterprise under way now which will give New York another opera house and a musical auditorium on a plan which commends itself because it appeals to the average person's business sense.

Gallo will erect a large building, which will contain an opera house capable of seating about two thousand people. The lower floor will be given over to a high-class Italian restaurant and café. The upper part of the building will be in offices. Mr. Gallo, with his architects, has figured out that the rents derived from the restaurant, the café and the offices, will go a long way to pay all the overhead charges, so that his season for opera will be free from the burden of a heavy rent. When the company goes on tour the auditorium will be rented for high-class musical performances. Such an auditorium is much needed. When Mendelssohn Hall was abolished nothing remained for concerts but Carnegie Hall and Aeolian Hall. New York certainly needs another. For very small concerts the Chalif Auditorium, opposite Carnegie Hall, has been found to be exceedingly useful and acceptable, particularly on account of its good acoustics. The Gallo enterprise will probably be running by the end of this year, or the spring of 1919.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

My attention has been called by Hollis Dann, the eminent musical authority and propagandist of Cornell University, to the fact that I was mistaken in announcing that the Government had endorsed and made official the version of "The Star-Spangled Banner" arranged by Walter Damrosch, Oscar Sonneck, and John Philip Sousa. You may remember that some time ago Mr. W. J. Henderson, the veteran musical critic of the New York Sun, wrote a lengthy screed in which he scored our good friend Gatti-Casazza for not having his conductors at the Metropolitan use this authorized version when they played the National anthem, and he not unreasonably put the question to Mr. Gatti as to how other musical organizations could be expected to use an authorized version if such a prominent and distinguished institution as the Metropolitan did not do so. I stated at the time that among the reasons which perhaps animated many of the band conductors not to use the authorized version was an unreasoning jealousy of John Philip Sousa, whose patriotism and good work, especially in these stirring times, we all appreciate. It seems, however, that Mr. Henderson's charge, and the nice little edifice I built up on it, must all fall to the ground like a house of cards, for the simple reason that the Damrosch-Sonneck-Sousa version has never been accepted by the Government, officially endorsed and given out to the country, so says Professor Dann.

Curiosity led me into one of the up-town theaters, where a motion picture entitled "The Splendid Sinner," with Mary Garden as the heroine, was presented. "Our Mary," who has Hooverized herself down to almost sylphlike proportions, gave a remarkable performance. It is really wonderful how these great operatic stars outshine the stars of the dramatic world when it comes to a strong moving characterization of vital forces.

The plot of the drama centers around a woman who is the mistress of a wealthy German in this country, who is also an officer of high rank in the German Army. The scene opens with a gay party of profligates at dinner; in the center of the table some dancers are disporting themselves to entertain the guests. Here Mary Garden, who shines resplendent, suddenly seizes a violin, jumps to the center of the table and entrances all present, first, by a sweet melody which she says she plays for her own soul, and then rouses all the others to frenzy by barbaric music. A strong scene then ensues between herself and a young artist whom she has protected and assisted to success. The result of this scene is that she quarrels with her protector, leaves his house, retires to the country to lead a new life, where she meets and falls in love with a young doctor. The rest of the story relates to a brief period of married happiness with the young doctor, who is innocent of her past, but becomes aware of it at last through the effort of the wealthy German to recover her. And so the story ends with the doctor volunteering for the Canadian army, the war having broken out. Later he is found in a hospital in France, wounded and dying, by his wife, who has become a Red Cross nurse, and to whom he confides some important papers which he wants delivered to the British general. She being discovered, is arrested, brought before the German military court martial, over which her former protector presides. Then, when she refuses to accept his further advances, she is stood up against a wall and executed, much in the style that Nurse Cavell was killed in Belgium.

The auditorium was crowded with a deeply interested audience, upon whom the drama made a deep impression. There were times when Miss Garden displayed remarkable dramatic power. She was always convincing, and while she displayed at times a certain nervousness she showed no disposition to over-act, as so many do when they are posing for the "movies."

My visit brought me a most agreeable surprise, in the shape of a young Japanese tenor from the Imperial Theater in Tokio, by name Yoshinori Matsuyama, who appeared in the vaudeville part of the entertainment. He has a pleasing tenor voice, of good quality, sings with a certain tendency to nasal tone production, which is common to the Japanese and no doubt largely the result of their facial formation. However, he sings with fine musicianly understanding and so pleased the audience that, after his

first number, he was called out again and again. Somebody near me stated that he sang with so much taste, with such clearness of enunciation, and such understanding of the sentiment of the song that he certainly, besides his natural talent, must have studied with an artist of experience and distinction.

"Yes," said I, "that is true, for I happen to know that among his teachers in this country was Mme. Evelina Hartz, for years noted as one of our most competent, painstaking and meritorious teachers." His teacher at the present time is the noted Percy Rector Stephens.

The young Japanese is destined to success, and in the course of time he will be a prominent feature of the concert stage, for in addition to the novelty of his appearance, his personality is pleasing because of his good nature and his modest, unassuming manner.

The decision of Major Higginson, who founded the Boston Symphony Orchestra in 1891, and who has virtually carried the financial burden of the annual deficit ever since, to retire from the organization, which will be continued, however, under the direction of a local syndicate of public-spirited and representative citizens, was to be expected. The criticism of the venerable and veteran major at the time he stood by Dr. Muck was warranted. But it was natural that, having for so many years carried the enterprise at a time when without his assistance it would have probably collapsed or been continued in much modified shape, he would come to regard the organization as more or less a personal enterprise, would resent any criticism and in his loyalty to the conductor would perhaps be led to make statements which, in the light of subsequent events, appear unwarranted.

Wonder has been expressed that the major could have made the statements he did, when, as we know now, Dr. Muck was using his position to work in the interest of the Germans, and we also know that at his summer home at Bar Harbor he had a radio apparatus which he used to send messages to our enemies.

It should be remembered, however, that Major Higginson had every reason to place full confidence in Dr. Muck, simply because, after he had made a personal visit to Washington, he had been assured that there was no reason to suspect the doctor. Whether the Department of Justice knew then of the doctor's activities, or whether it was concealing the truth in order to catch him red-handed, as well as to reach some of those who were conspiring with him, will probably not be known.

It is my conviction that while we should give Major Higginson full credit for the public-spirited manner in which he has maintained the symphony orchestra, at the same time the hour has struck when it was really derogatory to the self-respect of the Boston people that one man should bear the burden alone. What right had Boston to pride itself upon its great symphonic organization if it left to the munificence of a single individual the meeting of the annual deficit? Now, however, that this responsibility has been transferred to a number of citizens, Boston has reason, as well as right, to pride itself upon its internationally known symphonic orchestra.

As far as I have been able to learn the general tendency of public opinion was to prefer Ossip Gabrilowitsch as a successor to Dr. Muck, though it has been rumored that Sergei Rachmaninoff, the well-known and popular Russian composer, has been in Boston for some time and that he may be the choice of the new directors of the orchestra. Some have been inclined, not unnaturally, to ask why the opportunity could not have been taken to have appointed an American to the position. Others have asked why a Russian, in view of the attitude of Russia in the great war, should have been preferred to all others.

A practical demonstration of the psychic power of marching singing men was made during the great parade here in New York on Friday last, when Percy Hemus, the noted baritone, went by the reviewing stand with the Naval Reserve, his "Buddy Boys," as he calls them, singing. The effect was electrical, though it was somewhat marred because the band near him in the parade was playing something different to what the boys were singing. However, the noted Police Band, which was opposite the reviewing stand, helped greatly by suddenly striking up the same air that the boys sang. Another notable feature of the parade was Schwab's fine band from the Bethlehem Steel Works.

Hemus has been doing remarkable work down at Pelham Bay, and in connection with his singing sailor lads, has gone about helping to sell Liberty bonds, and has been so successful with his talk

and his sailors that very often he sold as much as \$2,000 worth of bonds per minute.

Your editor's recent move, which has been assisted by the wonderful proclamation of Gov. Brumbaugh of Pennsylvania, to help arouse the patriotic spirit by singing, marching people, was illustrated recently in Scranton, where they had a great parade of singing high school children, church choirs and singing societies. Later, when they gave a concert in the auditorium, they raised several hundred dollars for the Red Cross and sold \$270,000 worth of bonds.

On Tuesday a similar parade was held with great enthusiasm in Buffalo, where Secretary McAdoo spoke. The movement is spreading all over the country, so that it will not be long before there will be a practical realization of the great war poet, Walt Whitman's immortal saying:

"I see and hear America go singing to her destiny."

Some time ago in Washington a prominent politician insisted that one of the first things to be done was to put out of commission all the non-essentials and devote their factories and their manpower to making munitions, aeroplanes, and other things needed.

"You can't win the war with pianos," said he.

Maybe! But we are showing every day that you can help win the war with song.

At the annual convention of the Associated Press, which has just been held in New York City, and which organization of leading daily papers is world-renowned, the veteran manager, Melville E. Stone, was presented with a testimonial in the shape of some \$25,000 worth of Liberty bonds and a suitable memorial, to commemorate his many years of service to the organization, during which time, having to deal with newspapers of all political faiths and conflicting views on nearly everything, he has managed by his supreme tact, his integrity and his wonderful fairness, to serve to the satisfaction of all the members.

When the war broke out a problem was put up to Mr. Stone of a most tremendous character. He had to organize a force to cover the news abroad under conditions that were almost physically impossible. In his effort to be fair, and not desiring to receive the news wholly through English sources and under English censorship, he sent his eldest son to Europe, so as to be sure that the information which came, even concerning the German side, would be reliable. This son perished when the Lusitania was sunk. Not long ago Mr. Stone suffered the loss of another son, a younger man, who died out in California, where he was doing notable work. So the war brought to this splendid American not only increased anxieties and such a tremendous strain of work that sometimes for days he never left his office, being only able to snatch a few hours of rest on a sofa, but brought the tragedy right home to him.

Musical people owe Melville Stone a separate debt of gratitude, for it is through his recognition of the value and power of music that the various dispatches concerning the great musical movements that have swept the country of late years have been sent out.

At the concert last Sunday given at the Hippodrome, and in which Toscha Seidel performed, when the house was so crowded that they practically locked the doors so that no more could get in, somebody yelled out from one of the boxes: "Spiel etwas Yiddish."—"Play something Yiddish."

Then Seidel, who had the music before him, played the "Ave Maria." As Sol Bloom, the well-known music publisher and real estate magnate, who told me the story, said:

"Maria was no doubt of Yiddish birth. But the 'Ave Maria' can scarcely be called Yiddish music. Yet the audience applauded!"

Have you heard any "Yiddish" music? If so it would remind you strangely of the music you can hear in the Chinese quarter in San Francisco or New York.

Says
Your MEPHISTO.

Bravery of Army Musician Under Fire Wins Him a French Decoration

Among the heroic deeds for which members of the American Expeditionary Forces were decorated on Sunday is the following, translated from the French citation:

Chief Musician Ralph N. Dawes: "With the finest qualities of courage, bravery and devotedness, while commanding the regimental litter bearers April 10, 12 and 13, he was exposed constantly to enemy fire, running through the open terrain to first line trenches seeking wounded. He served as litter bearer, replacing exhausted comrades, and encouraged the men to renewed efforts by his fine example. He remained at his post twenty-four hours after receiving an order of relief."

WOODMAN CHORAL CLUB IN ADMIRABLE CONCERT

Annie Louise David and Earle Tuckerman Are Artistic Soloists in
Second Concert of Season

The Woodman Choral Club's second private concert this season was given in the Music Hall of the Brooklyn Academy of Music on April 25 and presented several novel features to a large audience. Two soloists added to the interest of the concert, Annie Louise David, harpist, and Earle Tuckerman, baritone. A particular treat was the duet by R. Huntington Woodman, at the organ, and Miss David, in Margaret Hoberg's "Calm" and the Schubert-Wilhelmj "Ave Maria." The last named was superbly interpreted and the audience insisted upon its repetition.

The club's offerings were "In May," by Berwala; "Before the Daybreak," by Nevin; "Spring," by Jan Gall; "The Dew It Shines," by Rubinstein; "In a Spanish Garden," by Moszkowski; the "Star-Spangled Banner"; a Choral Ballad, "Thyre the Fair," by Lester, in which Mr. Tuckerman sang the incidental solo, and numbers by Franck, Lachner, Mrs. Beach and Coleridge Taylor. The women's voices were perfectly balanced, of splendid quality, and their ensemble work was of a very high order.

Miss David's selections were Hasselmann's "To an Aeolian Harp," Arensky's "Peons" and "Le Bon Petit Roi d'Yvetot," by Grandjany, all of which she played splendidly. Mr. Tuckerman was heard in Woodman's "My Soul Is Like

a Garden-Close," Maley's "I'll Follow You," Stock's "Route Marchin'," Maley's "Lass o' Mine," Harling's "Little Sleeper" and Ambrose's "To-morrow Comes the Song." Mr. Tuckerman was long applauded and responded with Burleigh's "Nobody Knows the Trouble I've Seen." S. Lewis Elmer accompanied the club at the organ and Florence Brown Laskey at the piano. A. T. S.

Berolzheimer Firm Is First to Win Honor Flag with Eight Stars

Philip Berolzheimer, honorary member of the Alumni Association of the Guilman Organ School, reports that his firm, the Eagle Pencil Company, was the first company to receive an honor flag with eight stars from the United States Government, as 80 per cent of its employees have subscribed to the new Liberty Loan.

Will Probably Refuse to Allow Women Enemy Aliens to Return to Germany

Although no final action has been taken at Washington on the application of Margarete Arndt-Ober to be allowed to return to Germany, it is believed unlikely that the United States Government will allow women aliens of "intelligence and acumen," such as would apply for passports, to go back. The officials hold that such women might carry home too much valuable information.

The New York Community Chorus, directed by Harry Barnhart, gave a performance of "The Messiah" in the southern quarter of the city on April 24, when they appeared in the Washington Irving High School.

Facsimile of the Proclamation issued by Governor Brumbaugh of Pennsylvania, urging the Organization of Marching Singing Clubs to arouse the Nation, in answer to the Address recently made in the House of Representatives at Harrisburg by John C. Freund

Commonwealth of Pennsylvania



Executive Chamber

HARRISBURG

--PROCLAMATION--

WHEREAS, When a people is at war it is vital that they be united in spirit. There can be no severance of purpose. We must be spiritually in unison or we cannot nationally survive. There is no more potent power to mould the national will than song. Music is the language of the race universal. It has a meaning that finds interpretation and acceptance in all people. Music is supremely significant in unifying and arousing the American spirit. The rendering of music to our people is not enough. They must make music and become themselves the voice of America, calling to the world for justice, righteousness and victory. This soul-call will best universalize itself if our people sing and march. The moving masses of singing souls will effectively summons all to loyalty and to sacrifice, and

WHEREAS, Mr. John C. Freund and many others in this war crisis sense keenly this opportunity and have called upon our people to give effective and practical expression to the spirit of America in song and procession,

NOW, THEREFORE, I, Martin Grove Brumbaugh, Governor of the Commonwealth of Pennsylvania, do call upon and earnestly urge all our people in all communities in this Commonwealth to organize marching clubs of singers. With flag and band to lead let our children and our men and women march the streets of our cities and the paths of our people with songs of the Republic and with stately hymns of religious fervor.

Let all lovers of music meet and plan to do this high service. Let all our people heartily cooperate. Let our municipal officials publicly commend the movement. Let our newspapers urge its importance and let Pennsylvania be first and best in giving by marching bands of singers lofty expression of loyalty to God and to Country.



GIVEN under my hand and the Great Seal of the State, at the City of Harrisburg, this ninth day of April, in the year of our Lord one thousand nine hundred and eighteen, and of the Commonwealth the one hundred and forty-second.

Martin G. Brumbaugh

BY THE GOVERNOR:

Raymond S. Woods
Secretary of the Commonwealth.

WESTON GALES

A few Press Comments on his EXTRAORDINARY SUCCESS as
Conductor of the DETROIT SYMPHONY ORCHESTRA

DETROIT FREE PRESS

Mr. Gales is a real conductor. His ideas were clear cut and essentially sane. It is certain the members of the band played with enthusiasm and close attention and co-operated in every possible way with their leader. There are today in the United States men of considerably less native ability than Mr. Gales who are honored as the heads of great and well established orchestras. The Detroit Symphony Orchestra is fortunate in the possession of a conductor who has genuine musical ideas.

DETROIT NEWS

Mr. Gales is absolutely sure of the message he wishes to convey and the means to secure it most artistically. He strikes the note of confidence both in his men and in his audience. That he has enjoyed considerable experience is not to be gainsaid. Mr. Gales chose from the great Russian's works the Symphony No. 5 in E minor and the brilliant March Slav. The latter particularly was given a thrilling reading. The symphony, the big number on the program, Mr. Gales interpreted in a broad manner and measured the capacity of his men and the intricacies of the work in excellent fashion. He obtained a splendid balance, showed fine regard for nuances and secured a smooth, satisfying reading.

DETROIT JOURNAL

Mr. Gales has succeeded in building a symphony orchestra from a band of musicians practically untrained in the larger forms of orchestral work because he has enthusiasm and because he tempers his enthusiasm with excellent judgment.

He wielded the baton with commanding authority, and in the reading of the scores gave convincing proof of his keen musical insight and sound musicianship.

DETROIT TIMES

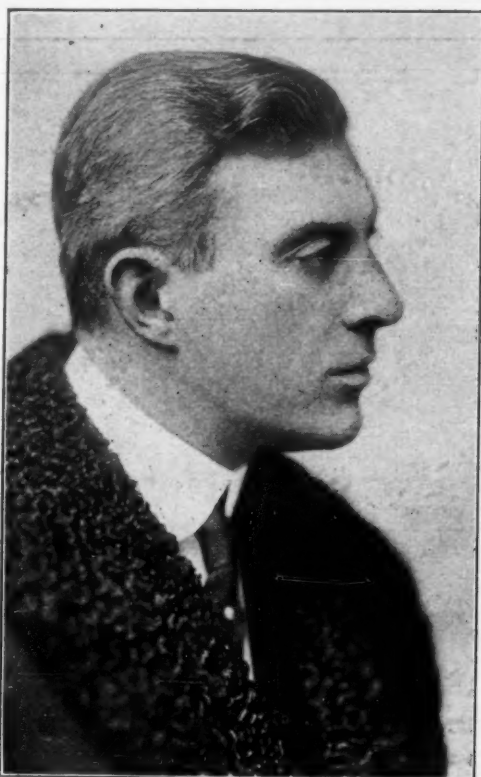
Mr. Gales is proving himself a man of resource, of ability to create, nurture and develop his material, and he assuredly deserves full measure of credit for the results he has accomplished in so short a time.

DETROIT SATURDAY NIGHT

The conductor, Weston Gales, demonstrates in an emphatic manner that he is a man who understands his orchestra, his score and how to get the most out of his players. If every man is capable of doing some one thing supremely well it would seem that Mr. Gales's special endowment is orchestral conducting.

We have among us one of the few musicians who possess the rare union of qualities necessary to constitute a great conductor.

The original gift and genius of Weston Gales is marked, indisputable and won prompt recognition.



—Mishkin, Photo.

SOME PERSONAL TRIBUTES

The Detroit Symphony Society:

"The committee appreciates more than words can express your ability as a director and the way you have brought the Detroit Symphony Orchestra to a point of excellence where it can be compared favorably with any large symphony orchestra in this country."

Ossip Gabrilowitsch:

"I found the men in excellent shape."

Percy Grainger:

"In Weston Gales you certainly have a conductor whose talent is of the very first order, and who is no less valuable obviously as an excellent program builder. The tone of the orchestra seemed to me most splendid, full of richness, variety and subtle response to Mr. Gales's inspiring leadership."

John Powell says:

"I can find no words strong enough to express my admiration for the sincere and devoted work you are doing."

Madame Margaret Matzenauer:

"I appreciate your splendid work."

Francis Macmillen:

"I will never forget your wonderful accompaniment."

Mrs. Edward Macdowell:

"I want to tell you how keenly I appreciate your Macdowell program and the splendid work you are doing."

DAILY YPSILANTIAN PRESS

Detroit has great reason to be proud of this fine orchestra and to be grateful to Mr. Gales for the offerings he brings.

YPSILANTI NEWS

Again has the Normal concert course clientele been given an afternoon of keen enjoyment by the Detroit Symphony Orchestra and their wonderful young conductor—Weston Gales.

JACKSON PATRIOT

The Detroit Symphony Orchestra under the leadership of Weston Gales created a distinct hit at its appearance Sunday afternoon at the Atheneum. In a way the entire States shares in the distinction which such a body of musicians and such a conductor confers upon their city.

BATTLE CREEK ENQUIRER

Weston Gales, conductor of the orchestra, is a very natural, graceful and dignified leader.

SAGINAW DAILY NEWS

Led by its youthful conductor, Weston Gales, the orchestra achieved effects which were a delight to the musically uneducated as well as to the most competent critic.

TOLEDO BLADE

The Detroit Symphony Orchestra under Weston Gales is an excellent organization, and its work gave great satisfaction and drew forth enthusiastic applause. Their numbers were well chosen and varied, and in places they achieved real virtuosity. Toledo will be glad to hear them again.

YOUNGSTOWN VINDICATOR

Of Mr. Gales's manner of conducting much could be said in praise. Of stalwart manly presence, commanding his men with admirable skill, dignity and assurance, and displaying a keen musical insight, Mr. Gales proved himself a conductor well schooled, musicianly and deeply sincere.

YOUNGSTOWN EVE. TELEGRAM

A contagious spirit of ardent and eager enthusiasm was imparted to his men by Weston Gales, who conducts his entire program without a score, and impresses one instantly with his forceful personality and manly musicianship.

MARION TRIBUNE

The Detroit Symphony Orchestra concert last evening was without doubt one of the most enjoyable of concerts given here.

MARION DAILY STAR

Weston Gales, conductor, placed himself within the confidence of his audience at once by his masterful manner of leading, suggestive of great but restrained force.

FINDLAY REPUBLICAN

Weston Gales and his men have given Detroit renown in Findlay for something else than automobiles.

GABRILOWITSCH WINS LAURELS WITH BATON

Reads Brahms's Second Symphony Superbly—Plays Schumann Concerto

Opinions may differ as to the extent of Ossip Gabrilowitsch's talents as conductor, but there can be no doubt whatever that he has become enormously popular in his new office. The second of his series of three concerts attracted to Carnegie Hall on Thursday evening of last week an audience that occupied every seat and packed the meager space allotted to standees. It was a tremendously enthusiastic gathering, too, one that applauded the pianist's deeds of symphonic interpretation as it might have a Nikisch. With the following that he is in active process of creating for himself there can be little doubt of Mr. Gabrilowitsch's continuance in the conductor's rôle. His program last week was to have begun with d'Indy's superb "Istar" Variations and closed with the more familiar set of variations by Elgar. "Istar," for some unexplained reason, was dropped and for Elgar's work there was substituted Glière's tone-poem, "The Sirens," which Mr. Gabrilowitsch conducted last year and which, apart from its orchestration and a certain quality of melodramatic effectiveness, is a sufficiently mediocre affair. The solid musical fare was represented by the Second Symphony of Brahms and the Schumann Concerto, in which the conductor was soloist and Arnold Volpe conductor.

Mr. Gabrilowitsch is admirable in Brahms, whether playing or conducting it. His best sympathies lie in that direction. Music-lovers have not forgotten his reading of the First Symphony last year or his splendid presentation of the B Flat Piano Concerto with the New York Symphony this season. Last week his exposition of the blessed Second Symphony was of a piece with these. It was sensitive, beautifully modeled, consistently carried through. The performance attained its climax in the third movement, than which a more exquisite and delicately shaded reading can hardly be recalled hereabouts. But there were surging life and vigorous emphasis in the finale, a richly poetic instinct in the adagio and no small power and largeness of conception in the first. It is pleasant to imagine a Brahms symphony from Mr. Gabrilowitsch with a more highly polished orchestral instrument at his disposal.

The Schumann Concerto he played with a coruscating glitter and fuliginous dash, if not with the fullest intimation of the romantic fantasy and imaginative poetry inherent in this, the greatest of all piano concertos. H. F. P.

Boston Musicale Aids Home for Crippled Children

BOSTON, April 6.—At a morning recital given in the salon of the Copley Plaza Hotel on Tuesday, April 2, an interesting program was presented by Edith Noyes Greene, composer and pianist; Marjorie Patten Friend, cellist; Frederick Mahn, violinist, and Primo Montanari, a tenor student of promise from the Arthur J. Hubbard studio, this city. The proceeds from the recital were given to the New England Peabody Home for Crippled Children. Mr. Mahn and Mrs. Greene played Mrs. Greene's sonata, "The Indian Princess 'Atla,'" which has been heard often and is liked in this city. Mr. Montanari sang arias from "Carmen" and "La Bohème" and an English song by Burleigh, revealing a powerful voice which shows the marks of good training. W. H. L.

MUSICIANS ANSWER PLEA OF MEN IN SERVICE FOR DONATIONS OF MUSICAL INSTRUMENTS

Music-Hungry Soldiers Applaud Corporal Miller's Self-Made "One-Dolin"—New York Painter, Orlando Rouland, Heads Campaign—Any Kind of Musical Device Will Be Welcomed—What Will You Contribute?



—Photo by Press Illustrating Service

Instruments Donated to Keep Our Soldiers and Sailors Happy

A movement has been started to place instruments in the hands of the soldiers and sailors who have some ability to play. The response has been excellent and here are a group in blue and khaki who have just received instruments for their own use and who are admiring the gifts. They will have a definite mission in the war-time camp. The photograph was made in the studio of Mrs. Orlando Rouland, which has been made headquarters for the movement. The home-made instrument, shown as an inset in the foreground was made by Corporal Lester Miller, who calls it a "one-dolin."

A MOVEMENT which promises to have effects far-reaching in their benefit to the American soldier, both in training and in active service, has been started by Orlando Rouland of New York.

Mr. Rouland is a painter by profession, but his studio has long been a gathering place for New York musicians. It was in this studio that John C. Freund gave his first lecture on the now famous Musical Alliance of the United States.

Some time ago a musical friend spoke to Mr. and Mrs. Rouland of the extraordinary amount of melody that Corporal Lester Miller of the 367th Infantry had succeeded in drawing from his "one-dolin," as he named a cigar-box contrivance with one string, on which he played in default of other instruments. A concert was given at which Corporal Miller showed his skill to a large audience, and to which the guests were asked to bring any musical instruments, worn out or other, to contribute to the soldiers. As a result at least fifty were collected that

evening. Robert Franks, whose son, Lieut. Jerome Franks, is in France, was so delighted with Corporal Miller's skill that he gave the soldier a fine mandolin-banjo. "I hope," the father said, "you may some day over there give him as much pleasure as you gave me to-night."

Since then, interest in the idea of donating musical instruments for the use of the soldiers spread rapidly, thanks to the activities of Mr. and Mrs. Rouland and the enthusiasm of their guests. Instruments of all kinds, some valuable, some almost outworn, all welcomed, have been received at the Rouland studio, where a room is specially reserved for them. Almost as fast as they come in they are sent out, and as the recipients go abroad the instruments will go with them, carrying pleasure and diversion, that most needed thing to the "boys over there."

Ditson & Company, the music dealers, have "co-operated splendidly," Mrs. Rouland states, not only in the gift of instruments, but in the repairing free of charge of the outworn.

All classes of people have given their aid. One woman, a janitress in an office building, brought in a mandolin, in excellent condition, belonging to her son, a boy of fourteen. "He won't use it, he says, if some soldier can," she observed. A well-known teacher has offered to give her services next summer in the instruction of wounded soldiers to play stringed instruments.

Occasionally very valuable ones are given. One man writes asking that his banjo, too fine to risk sending across the water, be given only to soldiers in camp here. As each instrument is registered with the name and address of the donor and the name and camp of the recipient this arrangement was easily made. It has been retained for the exclusive use of soloists.

Follows a letter recently received:

"Dear Mrs. Rouland:
"It delighted me very much to read in this morning's paper that you were collecting instruments for soldiers. I have been sick in bed with rheumatism for almost a year. It would be very generous of you if you would send me a banjo and a harmonica for my chum, which we can both play. It will be a great amusement for the patients of this ward, of which I am one.
"Will highly appreciate your kindness. Hoping to hear from you soon, I remain,
"Yours truly,
"PRIVATE JACK S—,
"General Hospital —,
"Ward —,
"New York."

An American hospital ship was found to be without a single musical instrument. Within forty-eight hours twelve pieces were on board and a tiny orchestra thus arranged for.

Frank Dodworth, the well-known dancing teacher, has contributed the famous violin with the aid of which his grandfather used to school New York children half a century ago, as well as the silver cornet given to his father by Patrick Gilmore, famous bandmaster.

Several of Annie Friedberg's artists sang in the camps last month, giving entertainments for the soldiers. Among these artists is Neira Riegger, soprano, who just returned from a successful tour through New York State.

Morgan Kingston, tenor of the Metropolitan Opera Company, has been engaged to sing in two performances of the Portland (Ore.) Music Festival, scheduled for June 6, 7 and 8.

**WORLD-FAMED PIANIST
—SEASONS 1917-18-19**

Godowsky

KNABE PIANO USED

Management
HAENSEL & JONES
AEOLIAN HALL
NEW YORK

MME. SCHUMANN-HEINK



Photo © A. Dupont
Mme. Schumann-Heink and two rôles in which she endeared herself to Metropolitan Opera House audiences. On the left "Ortrude," on the right "Fricka."
Photo © A. Dupont

IN the opposite page is presented a striking and significant illustration of the remarkable hold which this distinguished artist has upon the affections of the American music-loving public and the esteem in which she is held by the critics and newspapers throughout the country.

The next transcontinental concert tour of Mme. Schumann-Heink will take place during season 1919-20

Personal Address: 3672 Michigan Avenue, Chicago, Ill.

"Most Popular Singer," Title Well Earned by Mme. Schumann-Heink

By Archie Bell.

YOU may count yourself lucky if you have a little piece of cardboard that admits you to Grays tomorrow.

SCHUMANN-HEINK THRILLS
THE GREAT CONTRALTO AROUSED A BIG SHUBERT AUDIENCE.

In Classics, Patriotic Songs and Her own Touches, This Informal Artist Won the Hearts of All.

As always in her concerts, Mme. Schumann-Heink yesterday Shubert Theatre with her ab-

GREAT SINGER DEFIES TIME WITH HER ART

Schumann-Heink Possessor of Charm Which Endears Her to Her Public.

BY RITA KELLEY.

THAT Mme. Schumann-Heink can hold her own against an oncoming wave of younger singers and dispute their progress with a voice that refuses to fray, a solid technique that bears all before it and a humorist's charm is no secret to those who heard the great

FAMOUS SINGER GLADDENS MANY

Mme. Schumann-Heink Sings to 1,200 Inmates of State Prison.

AN EXCELLENT PROGRAM

Gov Rye and Other State Officials Present, and Express Thanks to Noted Artist.

PRESENTED WITH FLOWERS

About 1,200 prisoners had the pleasure of hearing Mme. Schumann-Heink, the famous singer, at the Tennessee prison Sunday afternoon. Mme. Schu-

CROWDED HOUSE IS CHARMED BY RECITAL OF SCHUMANN-HEINK

An audience that tested the capacity of the Normal college auditorium was charmed by the recital of Mme. Schumann-Heink, world famous contralto, Saturday night and paid the noted artist the tribute that her remarkable voice and her long career as an international figure in the musical world deserved. Her gracious stage presence, her kindness, her heart-interests in the

Schumann-Heink Is Patriotic American

There are few women in the public eye today whose emotions are more torn between conflicting affairs over which she has no control, than Madame Schumann-Heink, who has four sons fighting for the cause of civilization on the side of the allies.

Schumann-Heink---Artist, Mother, Patriot in One

Ernestine Schumann-Heink, great artist and singer, great mother and great patriot, appeared last night before an audience in the Overholster theater, or, to be exact, two audiences, one in the house and one that filled the stage, when she received one of the most thrilling ovations ever accorded an artist in this city.

SCHUMANN-HEINK PROGRAM POPULAR

Great Artist Sings the Songs That Audiences Delight in Hearing.

THREE THOUSAND PRESENT Years Have Made No Perceptible Change in Her Voice Says Local Musician.

(W. R. GUIBERSON.)

Indeed different was the reception given Mme. Schumann-Heink last night, when she appeared before the thousand people in Convention hall from that which she received

SCHUMANN-HEINK THRILLS OVER TWO THOUSAND PEOPLE

World's Greatest Contralto Visits and Conquers the City of Pittsburg.

THE ATMOSPHERE, MORE THAN WORDS, PLEASES

Her Soldier Boy Song, "Danny Boy," Makes a Decided Hit.

"Star Spangled Banner" at Close of Patriotic Program Draws Audience to Feet—Singer Leaves Today for Tulsa.

Madame Schumann Heink, the world's greatest contralto, sang to an audience that filled almost every inch of space in the normal auditorium last night. She was assisted in her entertainment by Miss Edith Evans, her accompanist.

It is doubtful if any other person ever appeared before such an audience.

Beloved Ernestine Again Casts Spell Over Audience

Once more the beloved Ernestine has cast her irresistible and incomparable spell over a Louisville audience—a spell which time seems only to strengthen.

MME SCHUMANN-HEINK PRESENTS INFANTE Throng Revels in Artistry of Schumann-Heink

SAN DIEGO, Dec. Schumann-Heink, noted the colors to infantry station the colors, she the flag; she the flag, but re for the high conception of the world's flag.

Beloved Contralto Thrills Audience With Patriotic Touch to Notable Program—Dubinsky Makes Local Debut.

The appearance of Mme. Schumann-Heink at the Murat Theater last night in first concert of the season presented Ona B. Talbot Fine Arts Association the signal for the gathering of audience that this great and always attracts. There is a range of tastes, to the discriminating of a less exacting so generally com- famous lieder- repeatedly regis- it was proved, as usual and at the rear only because a mar- such en- uarity and in which

Best Loved Singer in America Charming in Duluth Concert

PRIMA DONNA THRILLS BIG CAMP ARMY

Mme. Schumann-Heink Sings to 25,000 Soldiers, Who Cheer Singer With Patriotic Fervor

Four Hundred Veterans of Civil War Are Guests of Fortieth Division Men at Linda Vista

By Joseph Timmons

Staff Correspondent of the Los Angeles "Examiner"
CAMP KEARNY, LINDA VISTA, Cal., Jan. 17.—Twenty-five thousand soldiers checked their heels together, uncovered their heads and stood rigidly at attention this afternoon while Madame Schumann-Heink sang the "Star Spangled Banner." The splendid, golden notes the great contralto carried resonantly the edges of the ten acres or more that the mass of standing men of the young soldiers motionless, but a look defenders of the touched and

Not the least of her program was "The Banner," her rendition a startling revelation into its routine playing. She turned words vividly justly, but familiarity has betrayed into forgetting. O watcher, see the

LARGE CROWD HEARS SINGER

SCHUMANN-HEINK THRILLS ARCADE AUDIENCE.

mother-cry, not only of one who en- treats death to "let her in," but cry of one who has made an loved soldier-sons. The maternal anguish w- "Ah, mon fils" Meyerbeer. An all-inclusive gesture of her stretched arms as she acknow- Heink last night when she appeared at the more deeply for the great artist pre- more deeply for the great artist pre-

MME. SCHUMANN-HEINK'S LOYALTY
The singing of Mme. Schumann-Heink has provoked the applause of thousands, but her patriotism and self-sacrifice will call forth the love and reverence of a nation. Great as she is in the world of music, her reputation here is destined to be outshone by her record as a loyal American mother. She has given the dearest of her earthly possessions to her country—four stalwart sons, the youngest of sacrifice, however remaining treasure touch of home France and to knew "back in front in May Schumann-Heink man submarine, as did a de- traged-

SCHUMANN-HEINK GREETED BY CROWD WHICH FILLS HALL

Famous Contralto Enthusiastically Received by Great Audience.

record-breaking crowd, which Beethoven Hall to capacity and owed onto seats on the stage every available space, greet- me. Ernestine Schumann- world famous contralto, when are in concert Friday eve- e crowd was as enthusias- as large and recalled the again and again, reluct- ing when it finally be- that she would give after the concluding of Banner."

the crowd arriving all the habit of crowds, es, and some declar- all rush was as noth- getting into the hall. in seating the audi- mately the artist- m before a large- rowd had worked The first "Ar-

Colonel Schumann-Heink Sings to "Her Boys" Envoy of Patriotic Motherhood

THOUSANDS APPLAUD NOTED PRIMA DONNA AT PUBLIC CONCERT

Great Contralto Bids American Mothers Be of Good Cheer.

Art of Mme. Schumann-Heink is Fresh and Appealing As in Her Youth—She Displays New Power and Beauty of Song in Each Group.

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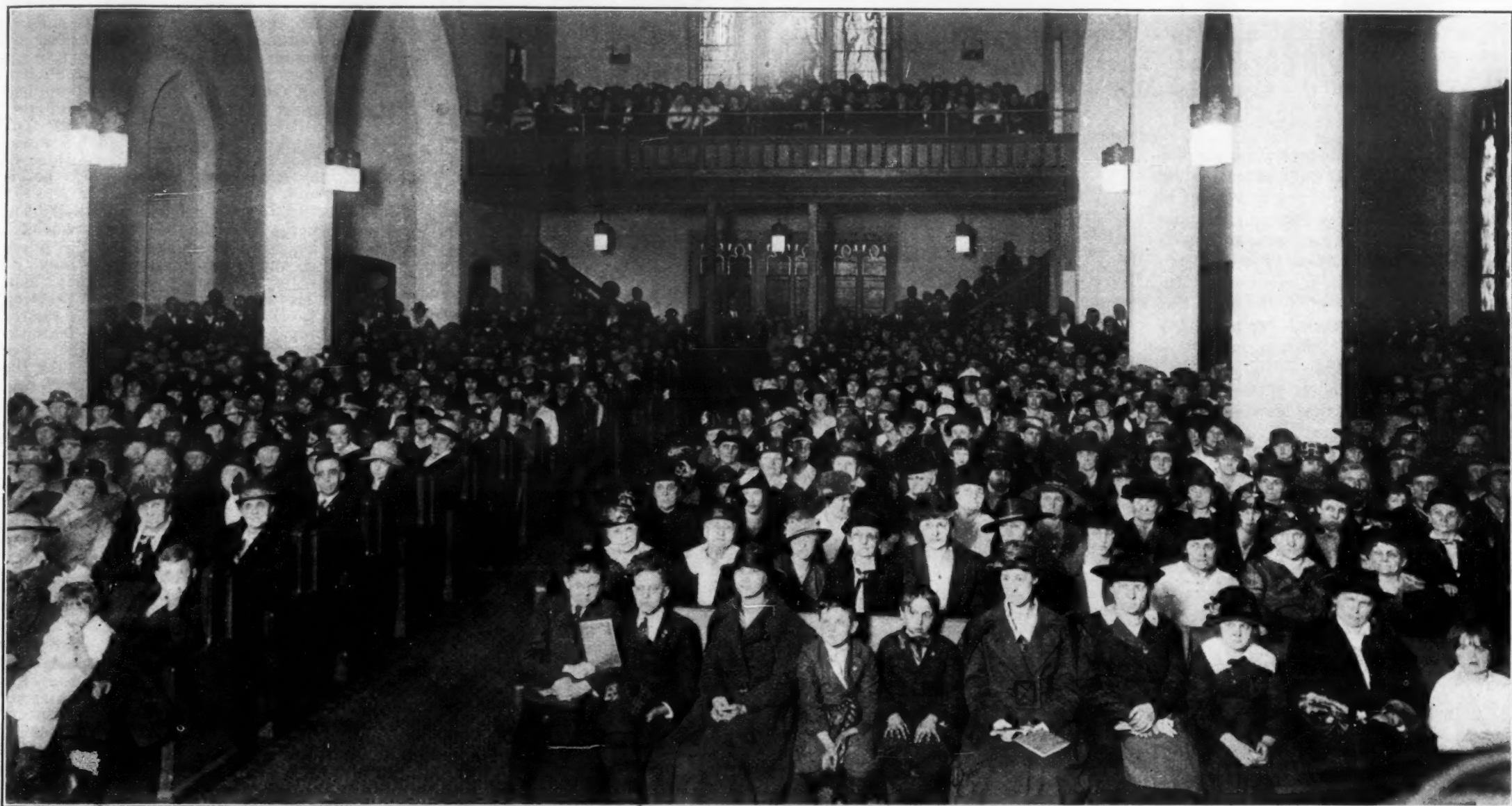
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An early application for data concerning Mr. Casals' time is urged. This will be his first series of concerts on the Pacific Coast.

"SINGS" PROVE POTENT ATTRACTION IN TERRE HAUTE



View of Terre Haute's Easter Sunday Community "Sing" in the Baptist Church

TERRE HAUTE, IND., April 22.—The Community "Sings" continue to draw large audiences each Sunday afternoon. The orchestra, disbanded temporarily after the removal of the leader, Edna Cogswell Otis, to Greencastle recently has once more resumed rehearsals under Harry Stanton, a director of experience, who received his training in England, where he conducted military bands. Mr. Stanton is giving his services to this work. The orchestra will make its re-appearance in the near future. In the meantime half-hour organ recitals precede the "Sings" each Sunday in lieu of the usual orchestral recital.

On Easter Sunday Andrew Twadell, organist at the Washington Avenue Presbyterian Church, gave a half hour recital at the Baptist Church. The soloists for the "Sing" which followed were Bessie Streever Myers, mezzo-soprano, and Allen Grimes, baritone. On April 7 the orchestra from the Washington Avenue Presbyterian Church, directed by Harry Crawford, played for a half hour before the "Sing" which was at the Central Christian Church. Suzanne Richardson, soprano, Clarke Parker, baritone, and Arthur Hill, violinist, were soloists for the "Sing."

On April 14, at the New Centenary Church, special numbers were given by Dr. Vaughan, bass, and a quintet of

strings and piano. Earl Dixon, organist at the American Theater, played for a half hour preceding the "Sing." A week later the organ recital was given by Eda Steinacker at the Baptist Church. Mrs. David Silverstein, soprano, and Robin Woodruff, baritone, were soloists at the "Sing."

The most important visiting musical attraction during the past month was the concert by the Russian Symphony Orchestra at Normal Hall, April 16, under the auspices of the State Normal School, which offered this attraction at popular prices. Tschaikowsky's Fifth Symphony was the chief number on the program. An interesting novelty was the suite "At the Fair," by John Powell, orchestrated by Modest Altschuler. Nicolas Garagusi, first violinist, delighted the audience in his solo number, "Rondo Capriccioso," by Saint-Saëns. He was recalled several times.

Emma Roberts, contralto, gave a recital under the auspices of the Society of Musical Art at the Elks Club, April 12. Miss Roberts charmed her audience with her lovely voice, artistic interpretations and attractive personality. She was received with great enthusiasm and may feel assured of a warm welcome upon future appearances in Terre Haute. Edna Cogswell Otis added to the pleasure of the program by her excellent accompaniments.

One of the best concerts which the Society of Musical Art has offered this season was that furnished by the Chaminade Club, directed by Edna Cogswell Otis,

and Velma Sullins, pianist, at the Elks Club April 2. The Chaminade Club of ladies' voices is an organization which has been in existence for nearly two years and has already won an enviable reputation in this part of the country by its excellent work. It quite fulfilled expectations on this occasion and showed thorough training in the well-selected program. Elgar's "Snow," violin obbligato by Mmes. Buckner, Posey and Victor Miller, and the cantata, "Night" by Saint-Saëns, were the finest numbers given.

Velma Sullins, a talented young girl, whose training has been received in Terre Haute, gave two interesting groups of piano solos, which displayed a solid technical foundation, a beautiful touch, and a maturity of musical feeling not often found in a person of her years.

Antiquated School Curriculum

A piano recital was given recently before the students and faculty of the Normal Training School and their friends in the auditorium of the school by Helen Niblack, a member of the senior class, who also gave without notes an excellent explanatory talk on the program which she played, which consisted of numbers from Grieg, Chopin, etc. That this young girl was able to give this creditable program, the result of practice done entirely outside of school hours—for she carried full high school work with a fine record in scholarship—is remarkable. The writer finds that all this outside work has counted for nothing, however, in the school curriculum, although this young girl's services are in constant demand by the school as accompanist for the school singing, the school orchestra, the school glee club, etc., as well as for frequent appearances as soloist for the entertainments given by the school. Her knowledge of harmony is also in demand in transposing songs, etc., for the school,

and yet all this valuable knowledge of hers, found so useful by the school authorities, counts for nothing in winning her credits. Were she not the fortunate possessor of a strong constitution and excellent health it would no doubt have been necessary to sacrifice the music during high school days, as so many do, or else leave school, thus sacrificing an education which was craved. L. E. A.

Attleboro's (Mass.) First Community "Sing" Is Marked Success

ATTLEBORO, MASS., April 15.—The first community concert, held here on April 8, met with tremendous success and was attended by a great crowd. Under the direction of John Laing Gibb the Attleboro Community Fellowship chorus gave some well-chosen numbers, to which the audience responded enthusiastically. The concert was preceded by a meeting presided over by Mrs. Ruth de Hass Balfour, in which the idea of the community singing was discussed by prominent men. Among those who performed besides the chorus were Mrs. Irving Sinclair, soprano; Mrs. Ruth de Hass Balfour, violinist; Ernestine Chamillard, cellist; Ruth Whipple, pianist; Laura Monnier, soprano; Mrs. Mae Pillsbury Greene, contralto; Harold Siddall, cornetist.

National Music Teachers' Convention to Be All-American Event

The forthcoming convention of the National Music Teachers' Association, to be held at the Hotel Majestic, New York, on June 25, 26 and 27, will be an all-American event. American music exclusively will be performed at the concerts and leading American artists will participate, according to the announcement of Walter Bogert, president of the association.

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Establish Basis for Granting of Credits for Music Study in Public Schools of New York State

Department of Education Adopts Tentative Plan Whereby Regents' Credits May Be Accorded—Subject Is of Interest to Educators Throughout the Country—Work of Private Teachers Recognized

ONE of the vital topics in all discussion of musical education in America at this time is the movement to rate music as a major study in the public schools and to grant proper credits to those pupils who study music privately. At the recent convention of Music Supervisors in Evansville, Ind., this question was discussed from many angles by men and women who have made a thorough study of it.

The Musical Alliance of the United States has included this idea among its objects and every member of the Alliance is pledged to exert his influence toward a fulfillment of the object.

The following paper prepared by Inez Field Damon, Supervisor of Music in the public schools of Schenectady, N. Y., shows what the schools of New

York State are doing in the way of giving credit for the study of applied music.

BY INEZ FIELD DAMON

As the member for New York State of the Advisory Council of the Music Supervisors' National Conference, it fell to the writer to send the following questionnaire to the Music Supervisors of New York State. Letters were not sent to sectarian schools.

1. Does your High School give credit for the study of Applied Music, taken either in the High School or out of it?

2. If the work is done with outside private teachers, what plan is in operation for granting such credit?

3. What other credited courses in music are offered in your High School?

Please state in each case whether such credits are Regents or school credits.

The results of this inquiry were enlightening. Fifty-one per cent of the supervisors written to replied. Eleven cities answered the first question in the affirmative. The plans in operation for granting such credits differed widely. Only 1 per cent gave no credit whatever for music work of any kind. All the High Schools, with the exception of the few included in the above "1 per cent," give the Regents course in chorus singing and rudiments of music, some give dictation and melody writing, and fewer, history of music and appreciation.

The Regents report for June, 1917, shows that 272 schools—including denominational schools—took the examination in chorus singing and rudiments of music; 49, dictation and melody writing; 36, elementary harmony, and 21, history and appreciation.

With the exception of three cities, which by special arrangement with the State Education Department received Regents credits for applied music, all such credits given were local school credits.

Widespread Interest in the Subject

That there is among Public School musicians of New York State a strong musical urge which is bound to re-

sult in expansion and growth along this line of education is shown in the fact that more than one-half of those replying to the above questions, accompanied their reply with an expression both of regret at the absence of a definite system for High School credits for applied music, and of desire that such a system might be adopted. This, in most cases, apparently without knowing that the State Department of Education reacting to precisely this need, has adopted a plan whereby Regents credits may be granted.

Following is the plan:

Tentative Plan for Granting Academic Credits for Study of Music Under Private Instruction

For students of the pianoforte, violin, voice, pipe organ, or any major instrument of the symphony orchestra, or band.

A pupil of any regularly accredited high school, who is receiving systematic instruction in any of the above-named branches of applied music, may receive credit toward graduation for such study by complying with the regulations herein stated.

1. A pupil who complies with the following regulations may receive four Regents counts for one year's work, and not more than sixteen Regents counts during the four years, toward graduation from the academic course. (One count shall be given for three hours' practice.)

2. The private teacher will be provided with a copy of the approved course of study in piano and violin, covering eight groups. The pupil must be assigned to the group for which his ability best fits him, and this group will be used as the basis for his practical examination. Each group covers the work of one-half of the school year. Because of the lack of standardization of the work in other instruments, and in the voice, the examination in these will be based upon the detailed reports of the pupil's work, as submitted by the private teacher. The same plan is to be followed in the cases of such pupils of the piano and violin as may have progressed beyond the work of group 8.

3. The pupil must have completed at least one year of study in the branch of applied music in which he desires credit before being admitted for credit.

4. The parent or guardian of the pupil must make application upon a blank form provided by the local high school principal, requesting the recognition of such instruction, and agreeing to the conditions specifically stated.

5. The parent or guardian must report monthly upon a furnished blank form the number of hours of practice for each week during the month.

6. The pupil must take at least one

lesson of sixty minutes, or two lessons of thirty minutes each, during each week of the school year.

7. The pupil must devote at least six hours to practice during each week of the school year.

8. In order to secure credit for outside music study, the pupil must also pass the examination in chorus singing and rudiments of music, prescribed by the academic course. This work must be taken prior to, or during the term in which credit is received for applied music, or it may be taken under private instruction. It is assumed that the pupil will have a reasonable working knowledge of the place in history of the composers whose work he is studying.

9. The private teacher must make application, upon blank forms provided, for the granting of credit to the pupil, giving such information as may be called for concerning the present musical status of the pupil, and assigning him to a definite grade in the course of study. This application will be made out in duplicate, one signed, the other unsigned. The unsigned copy is for the use of the examining committee.

10. The private teacher must report, on duplicate forms provided, the number of lessons taken, the length of the lessons, the pupil's progress, the technical exercises and compositions studied, and such other information as may be required to aid in determining the musical progress and scholarship of the pupil. This monthly report will be considered in preparing the examination.

11. Practical examinations will be given semi-annually, to which the pupil must present himself upon notice from the school authorities.

12. The examining board shall consist of three members, one of whom shall be the supervisor of music in the local schools, and the other two members shall be appointed by the superintendent of schools—preferably from musicians of another community. If there is a teacher of music in the high school in addition to the supervisor, both shall serve as the committee, leaving one member to be appointed by the superintendent.

13. The examiners will mark the pupil upon the plan used in the local high school, and this mark will be entered in the pupil's semi-annual report.

14. Any expense incurred by the examinations must be paid by the local board of education.

15. The examiners will base their ratings upon the following points: Accuracy, 20 points; sight reading, 20 points; interpretation, 40 points; tone quality, 20 points; total 100 points. Seventy-five per cent shall be necessary for passing.

[Then follows the detail of requirements in various courses. Those interested can obtain copy No. 653 of the University of the State of New York Bulletin, by applying to the State Department of Education, Albany, N. Y.]

That the adoption of this plan spells a new era for music in New York State is certain. That the plan is offered as a tentative one amenable to revision, after usage has proved its points of strength and weakness, make it, no doubt, an experiment that will be most carefully watched.

Owing to a slight indisposition, Guiomar Novaes, the Brazilian pianist, has postponed her Aeolian Hall recital of April 27 to Saturday, May 4.



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"Dramatic Side of Opera Broadens Singer's Character" Declares Forrest Lamont

American Tenor of Chicago Opera Association Finds His Art Exercises Salutory, Spiritual Effect—Tells of Campanini's Kindness to Members of His Company—Enthusiastic Over Italy and Its People—Feels War Has Given American Music Its Greatest Chance

By CLARE PEELER

FORREST LAMONT, tenor of the Chicago Opera Company, is a living contradiction of the theories that Scotchmen and New Englanders alike are cold, or collected, or unenthusiastic. For he is both Scotch by ancestry and New Englander by birth, and in appearance suggests either, but as for enthusiasm, just mention opera, or Italy, to him!

Mr. Lamont's musical career began in Springfield, Mass., where he was born. Seven or eight years ago he sang for Mr. Connell, the teacher, who advised him to make music his profession. He came to New York and was singing in a Brooklyn church when he decided at two weeks' notice to study operatic rôles in Italy. Six months' work there followed, under the special training of Maestro Tanari; then the Royal Opera of Milan engaged him. But the war put an end to Italian activities in the opera field.

"Not just at first," Mr. Lamont said reflectively. "It was rather pathetic to see things die down, a little at a time. The managers worked awfully hard to keep the popular interest in opera going, but it wasn't possible for those warm-hearted Italians to take much interest in other things, even if they were neutral supposedly for a while, when the reports of battles began to come in, with the stories of hardships and finally the wounded themselves. So, the results were some very poor operatic seasons and a lot of losses for the managers.

Engaged by Telegraph

"I went to South America, and there I sang in three different provincial companies. It gave me more training, of course, which was what I felt I wanted, and among a people who are very like Italians in their interest in music and in singers, too, if they happen to like them. Then Campanini engaged me, by telegraph. I'd never sung for him, but he must have heard of me somehow. I learned five operas in ten weeks, singing mostly opposite Rosa Raisa and Anna Fittiu. Now I have signed a three years' contract with the Chicago company and next winter, among other operas, I am to sing in 'Tosca' and 'Thaïs' with Mary Garden.

"Just here," he remarked, "I would like to say a word in especial praise of Maestro Campanini's kindness and encouragement to his company, especially to the Americans in it. The whole atmosphere of the Chicago company is a pleasant one, more like that of a big family than of an opera troupe, and the director is the most kindly of all. I found myself presently creating the tenor rôles in two American operas, Hadley's 'Azora' and Nevin's 'Daughter of the Forest,' as well as in Mascagni's

'Isabeau.' 'Isabeau' was a fascinating opera to sing in, by the way. The newspapers weren't so mad about it, but I found it one of the most absorbing of them all."



Forrest Lamont, American Tenor of the Chicago Opera Association, as Himself and as He Appears in the Rôle of "Edgardo"

well as it is hard work, for one thing. And then I think the dramatic side of opera is broadening to one, develops one in every way. It stands to reason that if you get out of your own life altogether, as you ought to do in acting, it would have that effect. It's the difference between just living your own life or leaving it for the time for that other man's that you're impersonating, and when you go back to your own self again you ought to have brought something with you that will widen your sympathies if it doesn't do anything else."

The spontaneity, loveableness and cheerfulness of the Italian character, the great charm of their vivid interest in life, the perpetual gay movement of the Italian city, the restfulness of the Italian country, all appeal intensely to Mr. Lamont.

"And let me tell you," he said eagerly, "in spite of all their quickness, they're not superficial, those people. They know things. An Italian audience wouldn't stand an American's coming over and singing in broken Italian. His sense of humor would leave him right there. He'd argue he wasn't getting the proper return for his money. I know the Italians very well, because, though I knew nothing

of their language when I started, I made it my business to live with them and get the spirit of their life as well as their tongue as quickly as I could. I found out that an audience of the lower classes knew every note of the music sung to them and that they wouldn't scruple to express audibly any ideas they had as to the way it ought to be sung!

"To say that there is musical atmosphere there is to put it mildly. Life in Italy is music. It's fairyland, too, sometimes; it's poetry; it's all like another world, somehow."

Coming back to more practical subjects, Mr. Lamont spoke of the ease with which one can get a good, even if not famous, coach in Italy for opera work. "For thirty or forty cents an hour a man will come and work with you on languages. For a dollar you can have a very superior teacher. Think of it!"

Opportunities Italy Offers

But of all the attractions the greatest one to this earnest artist is the opportunity that the Italian opera house gives to singers. "Of course," he remarked, "they prefer their own people. To the Italian there is no glamor about a foreigner as such. He's a person to be examined carefully, tolerated, perhaps liked, but treated entirely according as he proves himself. Should the foreign singer do good work, however, he gets many opportunities in the numerous small companies.

"It has taken the great war to give American music its greatest chance," Mr. Lamont said, "and I do hope, and believe, we will make use of it, to let both the American composer and the American interpreters of music have full swing here. There are such splendid choruses in this country, too. In St. Louis there is one of 300 men, wonderfully trained. In Cleveland there's another. And all these men are crazy to sing. Surely we must and will give them their opportunity."

On May 3 Mr. Lamont is singing in Springfield, Mass. "It is rather a nice way to come back for the first time in years to the old home town," he admitted modestly. "I'm looking forward to it."

Indeed, a very modest, healthy self-restraint always distinguishes Forrest Lamont and a total lack of "pose" most pleasing to see. So much is that the case that a talk with him leaves one quite sure that the tenor, who "isn't a man, he's a disease," must be of another variety altogether!

New England Conservatory Students Hear Lecture by Mrs. Sayre

BOSTON, MASS., April 16.—Urging sympathy, knowledge and the will to act toward continual improvement of American democracy, Mrs. Jessie Wilson Sayre spoke yesterday afternoon on "The New World Democracy" before a large audience of Conservatory students and their friends in Jordan Hall under the auspices of the New England Conservatory Y. W. C. A. The specific occasion of the lecture was the prospective organization in the music school of study groups such as have been formed in many women's colleges and elsewhere. After Mrs. Sayre's address Jessie Dodge White, student secretary of the New England Conservatory Y. W. C. A., spoke briefly, outlining a course of study which the organization has prepared.

Give Recital-Talk on "The Jewels" for Benefit of Red Cross

Amy Grant gave a reading of Wolf-Ferrari's "Jewels of the Madonna," with Elmer Zoller at the piano, at the Hotel Plaza, April 16, for the benefit of the Red Cross. Miss Grant characterized each part in an interesting manner. Mr. Zoller's work at the piano added greatly to the effectiveness of the reading and the Intermezzos were finely played.

Zimbalist Ends College Course in Cedar Falls (Iowa) Brilliantly

CHARLES CITY, IA., April 22.—Efrem Zimbalist gave the last concert in the State Teachers' College course at Cedar Falls Friday evening. It was considered one of the finest recitals ever given at the college auditorium. The audience was deeply enthusiastic in its praise of both Zimbalist and his accompanist, Samuel Chotzinoff. B. C.

In her musicales given recently at Lakewood, O., Sara Curtis, soprano, has been meeting with great favor with Arthur A. Renn's "Magic of Your Eyes," Clay Smith's "Sorter Miss You," Ball's "Who Knows?" and Harvey W. Loomis's "Awake."



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MICHIGAN FEDERATION EXPLOITS AMERICANS

First Biennial Session of the State
Club Is Held at Grand
Rapids

GRAND RAPIDS, MICH., April 20.—National officers of the general Federation of Musical Clubs, state officers and musicians of the state met in Grand Rapids Wednesday, Thursday and Friday, attending the first biennial meeting of the Michigan Federated Musical Clubs. The national officers attending were: Mrs. George N. Oberne of Chicago, corresponding secretary; Mrs. Theo. O. Leonard of Detroit, national treasurer; Miss Lena MacCauley, music critic of the Chicago *Evening Post*, represented Mrs. A. J. Ochsner of Chicago, president of the General Federation, who was unable to be present.

Among the state officers present were: Mrs. W. H. Loomis of this city, Mrs. Boris Ganapole, Detroit, second vice-president; Mrs. H. Beach Moore, Bay City, treasurer, and Mrs. Octave Gardner of Calumet, corresponding secretary.

At the opening session Mayor P. C. Fuller delivered the address of welcome; Mrs. W. S. Rowe, president of the St. Cecilia, extended greetings from that organization; Mrs. F. W. Nichols of Houghton, president of the Michigan organization, responded.

Mrs. Louise Vusworth Cragg of Detroit, gave the report of the student extension committee papers on "Community Singing" by Mrs. J. A. Michaelson of Grand Rapids, "Library Extension" by Miss Mary L. Soule of Grand Haven, "Reciprocity" by Mrs. Theodore O. Leonard, Jr., of Detroit, "Public School Music" by Mrs. M. Starr of Mount Pleasant,

ant, "Publicity" by Mrs. Harry Winegarden of Flint, followed.

On Wednesday evening a concert was given by Grand Rapids artists.

Thursday evening Prof. A. A. Stanley of Ann Arbor made an address on "Patriotism in Music."

On Thursday evening a program arranged by Mrs. Edwin Sherrill of Detroit was presented.

The speeches were distinguished throughout by their emphasis on the subject of American music and American composers.

The following officers were elected: President, Mrs. F. W. Nichols, Houghton; first vice-president, Mrs. W. H. Loomis, Grand Rapids; second vice-president, Mrs. B. L. Ganapole, Detroit, corresponding secretary, Mrs. Octave Gardner, Calumet; treasurer, Mrs. H. Beech Morse, Bay City.

The name of the organization was changed from Michigan Organization of the Federated Musical Clubs to Michigan Federation of Music Clubs.

The convention next year will be held at Bay City, Mich. E. H.

Mr. Bloch and Mrs. David Win Joint Success in New Paltz, Pa.

NEW PALTZ, PA., April 20.—Alexander Bloch, violinist, and Annie Louise David, harpist, appeared here last evening in a concert in the gymnasium of the State Normal School. The two artists opened the program with Handel's Sonata in D. Mr. Bloch offered compositions by Svendsen, Beethoven-Kreisler, Chopin-Sarasate and Vieuxtemps, in which he was received with enthusiasm, also performing a group of pieces by Margaret Hoberg, MacDowell and Schubert-Wilhelmj, with harp accompaniment. Mrs. David scored in solos by Hasselmans, Tedeschi, Arensky, Grandjany and Margaret Hoberg, and showed her versatility in playing the piano accompaniments and the sonata with Mr. Bloch. She was heartily welcomed by the audience.

NEW ORLEANS HEARS ITS OWN MUSICIANS

Local Artists and Organizations
Score Success in
Concert

NEW ORLEANS, LA., April 19.—Two stars have appeared in the horizon of musical New Orleans, Ricardo de Montiel and his cousin, Mary S. Fitch, baritone and pianist, respectively. Their joint recital at Loyola University was practically a debut for both and their success was pronounced. Beethoven's Sonata, Op. 3, a Chopin number and others were Miss Fitch's offerings. Mr. de Montiel sang arias from "Pagliacci" and "Rigoletto" and gave Italian and Spanish songs. He is a native of New Orleans and his teacher, Maxime Soum, predicts his early advent into opera.

The Schumann Choral Club is a serious amateur body under the tutelage of Mrs. Fred W. Bott, who has trained some of the best voices in the city. Hard study during the past winter resulted in a public concert on April 16 at the Lafayette Theater, for a benefit for the Home for Incurables. The cantata, "The Lake of the Dismal Swamp" (Matthews), and "Yo-Nounen," "Japanese Cicada" (Wasili Leps), were superbly done, and an aria from "Le Roi d'Ys" (Lalo), "My Lovely Celia" (Monroe), and "Mama Mia Che vo Sape" (Nutille), were admirably done by Robert Gottschalk, who has returned from New York to reside in his native city. Agnes Gottschalk at the piano and Lucienne Lavedan at the harp accompanied these numbers. "Dance of the Fays" (Stevenson), "Treachery" (Brewer), and "Spring Song" (Gabriel Marie), by the Schumann Choral Club, completed a program given with refined art.

Le Cercle Lyrique are prominent singers who rehearse under Prof. George O'Connell and give the result of their work annually to charity. The personnel includes Creole and French singers. Their choral work on April 17 in the Grunewald Convention Hall evoked high praise for brilliancy of style and clarity of diction. The soloists were Mrs. Delvaile Theard, Elsa Von Gohren, Clara Del Valle, Ricardo de Montiel and Otto Finck, cellist.

The National Federation of Music Clubs, through its Liberty Extension Committee, district presidents and clubs, is doing fine work among the cantonments. New Orleans is in touch with Herbert Putnam, librarian of Congress and manager of camp libraries, and instruments and music are being placed in camp huts in neighboring camps. The Jewish Council of Women has recently, independently, bestowed upon the soldiers

at the Jackson Barracks a complete set of band instruments.

Major-General H. C. Hodges, Jr., commandant at Camp Beauregard, La., has issued rules enforcing camp "sings" and has given a list of the patriotic, religious and secular songs he desires learned by heart. He encourages intensive musical training as well, believing music as valuable for physical training as well as a mental cultural and recreative.

The Trio de Lutèce closed the season of the Philharmonic Society brilliantly. The artists, George Barrère, flute; Carlos Salzedo, harp, and Paul Kefer, cello, were enthusiastically applauded. Rameau, D'Indy, Saint-Saëns, Gluck, Debussy and Salzedo numbers made up a harmonious program. All the artists were widely entertained socially during their three days' visit. H. P. S.

U. S. Kerr Delights Worcester, Mass.

WORCESTER, MASS., April 22.—U. S. Kerr, baritone, delighted an audience of about 1000 persons in a song recital given at Mechanics' Hall, in this city, on April 16.

Mr. Kerr, who possesses a voice of considerable range and power, received praise for his interpretation of a program consisting of works by Rossini, Holmes, Korling, Wolf, Kerr, Fisher, Kaun, Stephens, Rubinstein, Hammond, Moore, and several interesting Scotch and Norwegian folk songs. He was ably assisted by Mr. Burgemeister, pianist.

Mrs. Heckscher Breaks Her Other Arm

PHILADELPHIA, April 23.—Mrs. Celeste D. Heckscher, composer of "The Rose of Destiny," to be produced in Philadelphia on May 2, who broke her right arm last week, had the ill-luck to fracture her left arm on her return from the Jefferson Hospital recently. She is now under treatment in her apartment.



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(Chicago Daily News Nov. 8, 1917)

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MY SWEETHEART AND I
JUNE

COLERIDGE-TAYLOR, S.

LIFE AND DEATH

DANIELS, MABEL W.

DAYBREAK

VILLA OF DREAMS

HOBERG, MARGARET

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ECHOES OF MUSIC ABROAD

Paris Hears César Franck's "Rebecca" at the Opéra—"Tipperary" Receives Serious Treatment as a Folksong at Hands of Prominent English Composer—War Cannot Be a Direct Inspiration for Music, Declares London Writer—Paris Conservatoire Audience Again Hears All Saint-Saëns Concertos at One Session—A Maurice Ravel Spirit of Youth Needed for Development of England's Resources for National Music—Oldest English Opera Company Celebrates Anniversary in Practical Manner—More Companies of Soldier Entertainers Heard in London

ONE of the out-of-the-ordinary events of the Paris Opéra season has been the bringing forward of César Franck's "Rebecca." The music breathes an atmosphere of mystic poetry and the work has created a profound impression. Camille Chevillard has conducted the performances of "Rebecca" and the title rôle has been well sung and acted by Yvonne Gall.

* * *

"Tipperary" Takes Rank as a Folksong

And now "Tipperary" has achieved the dignity of being treated as a folksong in a "high-brow" composition! This American product, which has the war to thank for being saved from premature oblivion, is made use of by Joseph Holbrooke in his second folksong Suite, introduced in London the other day by the London Philharmonic Quartet.

In this new work of the English composer of unappreciated masterpieces "Tipperary" serves as the material for the first movement. The other movements of the suite are concerned with "All Through the Night," some Scottish strathspeys and some Irish jigs. The suite is said to be ingeniously devised and attractive.

* * *

War Not Inspirational to Music

By way of silencing the "numerous and exaggerated" wails in the English press that the English composer has not risen to his so-called "opportunities" and produced fine music directly inspired by the great war, the *Monthly Musical Record* editorially declares that war never can inspire music or any other art.

"Beethoven failed signally in his attempts to write music on battle themes; and the only pieces that have ever been written over bellicose subjects are such superficial things as marches of pageantry and triumphal entries—and modern warfare has deprived even these of their glamour."

It is acknowledged that some of the greatest music has been written during wartime, as in the case of César Franck, but the point is made that there the composer rises superior to the clashing elements of his time with which his music has no particularly direct connection. "The disappointed grumblers quote Elgar's 'Spirit of England' as the only worthy music produced directly by the war, but can this piece really claim the war as its chief impulsional force? Was the music not rather inspired by Laurence Binyon's conceptions than directly by war events?"

* * *

A Concert of Saint-Saëns Concertos

It seems to be becoming a habit at the Paris Conservatoire to have all five of the concertos of Camille Saint-Saëns played at a single session at least once a year. At any rate, Isidor Philipp, who presented his pupils in the complete series a year ago, repeated the experiment again the other day for the benefit of the Fraternal Association of Artists. Alfred Messager conducted the orchestra at what *Le Courrier Musical* refers to as "a magnificent séance in the Conservatoire hall dedicated to one of the finest monuments of French art—the five concertos of Saint-Saëns."

* * *

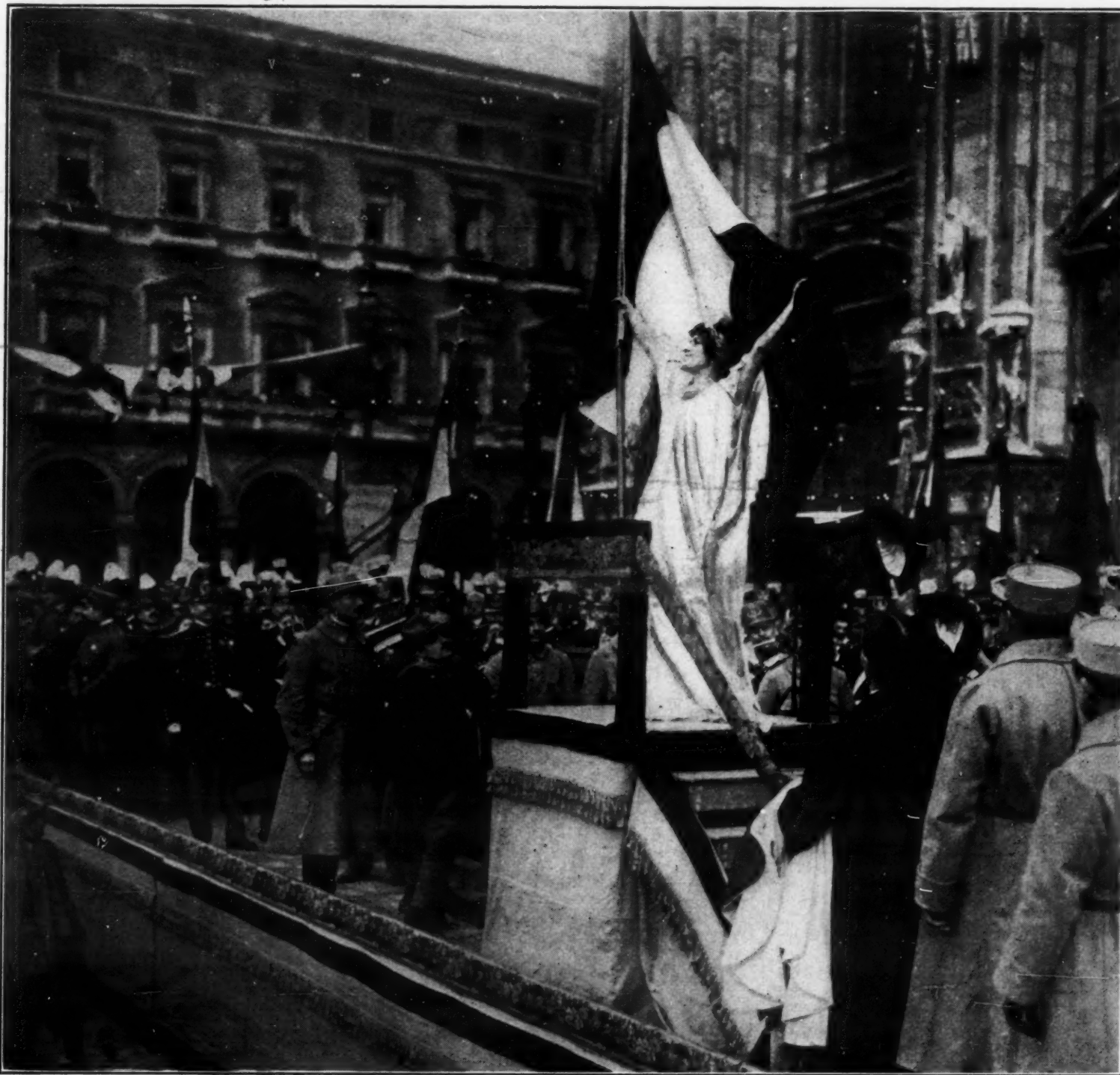
England in Need of a Maurice Ravel

What the distinguished French writer, G. Jean-Aubry, would desire most for England is the advent of the young musician who would see how to use in music the different elements of humor that abound in his country, and who would call to life again, through the music of musical comedy, the smile which all too long has been dead in Merry England.

"It is not the gloom cast by the war that bears the blame," he maintains; "it is the unbearable gravity of certain pedagogues who still believe in an hierarchy of styles. There are people like this in France also. But, happily for us, a Chabrier or a Ravel appears from time to time to show us the true proportion of

things. Ravel in 'L'Heure Espagnole' rivals La Fontaine in his stories, and the most subtle charmers in painting, music and literature in the lighter vein that France has produced. He has made use of everything, even parody, with a

Now that the Tommies have taken the matter of entertaining themselves into their own hands Lena Ashwell's admirably organized system of sending out concert parties to give concerts two or three times a day to the soldiers at the



Famous French Opera Star Sings at Allied Concert in Milan

©Underwood & Underwood

Mlle. Roch, famous French opera singer, singing in the Dome Place at Milan at the Allied Concert for the benefit of the Red Cross. An American band played at the concert which was also given in Rome and other cities. British, French and Italian bands also played

daintiness of touch that can hardly be imagined.

"These times are not made for joy, but youth is youth, and wit, smiles and delicate irony are as much a part of life as its sadness; and perhaps the world will be in much need of learning to smile anew if it wants to find all its strength again when the better days dawn upon us."

M. Jean-Aubry makes these comments in the course of a somewhat rhapsodic "appreciation" of Maurice Ravel in the *Monthly Musical Record*. Ravel, he observes, has rather turned "categories," "classifications" and "styles" upside down in France, and thinks that had he but done this his part would not have been played in vain, since in every epoch and in every art we need a youthful spirit who will ask indiscreet questions, who will not with closed eyes accept the ordinary rules of routine.

"What will Maurice Ravel do now that—luckily for French art—he can go back to his composition? Will he continue in his design to write the 'Don Quixote' for which his understanding of Spain will stand him in such good stead? Will he rival Alfred de Musset's 'Nuit Venitienne'? We cannot yet tell."

front may find itself more and more circumscribed in scope.

At Christmas time the Pierrots, a company of Tommies fresh from the front, gave a series of concerts in London and elsewhere in England, and since then other similar troupes of soldier-entertainers have been in England on leaves of absence to show the home people how they entertain their fellows back of the firing line. The latest of these companies to visit London calls itself the Pedlars, and its members are said to be men of a high order of talent.

* * *

Career of Rare Promise Cut Short

Five years ago the French music world received a mild electric shock when for the first time in the history of the *Prix de Rome* the "first grand prize," as it is phrased, was won by a woman. The winner was Lili Boulanger, who, although only nineteen years old at the time, proved herself the possessor of an unusual creative gift.

Some months ago Mlle. Boulanger was taken ill and now death has cut short a career of rare promise. In addition to her cantata, "Faust and Helen," and a few other shorter works, she left a mu-

sical setting of "La Princesse Maleine," after Maeterlinck, which she had brought almost to completion. She was a sister of Nadia Boulanger, a pupil of the late Raoul Pugno, who appeared with Pugno in a series of concerts.

* * *

The Carl Rosa Company Celebrates

Bearing its distinction as the oldest of itinerant English opera companies with the vitalizing spirit of perpetual youth, the Carl Rosa Opera Company, which has cradled many a singer for institutions of more imposing proportions, is about to celebrate the fiftieth anniversary of its birth.

Mrs. Rosa, widow of the founder and still head of the company, and Alfred Van Noorden, the managing director, have now decided, according to the *Daily Telegraph*, that the jubilee shall be marked in the first place by the establishing of two scholarships, the first at the Royal Academy of Music in memory of the late Carl Rosa, the second at the Royal Col-

lege of Music in memory of the late Walter Van Noorden, for many years the principal conductor of the company.

The object of these scholarships is to encourage youthful British-born musicians to compose operatic works, the scholarships to be awarded in each case for a composition in operatic form chosen either by the school or an individual. The age limit of the competition is to be not less than eighteen years of age. Negotiations are also in progress for the establishment of a Carl Rosa cot in a throat hospital, and it is still further hoped to honor the events by a great gala performance of past and present artists in aid of one of the war charities.

* * *

News of Arabella Goddard

Time was when Arabella Goddard was a name familiar to everyone interested in the world of music and its doings. Now there are probably very few people who have the slightest idea whether the pianist of that name is alive or dead.

A concert given at Boulogne the other day by what is known as the Boulogne Khaki Society brought forward as one of

[Continued on page 20]

ECHOES OF MUSIC ABROAD

[Continued from page 19]

the performers one Charles Davison, a son of Arabella Goddard, who, it may interest old-timers to know, is now a resident of Boulogne. Mme. Goddard's husband was J. W. Davison, a prominent music critic, remembered by at least one London writer as "the most ferocious music critic that ever used a pen."

London Hears Unfamiliar Spanish Works

London music-lovers recently had an opportunity to learn something about almost unknown Spanish composers when Pedro Morales gave an orchestral concert of Spanish music. Mr. Morales frankly confesses that as yet "the so-

called Spanish school has more blossom than fruit to offer," but he succeeded in presenting a program of works by Turina, Falla, Guiridi, Nin, Usandizaga and himself, as well as Albeniz, who is somewhat better known, that proved exceptionally interesting.

"Faust" a Victim of Printer's Devil

The yellow billboard of the Paris Opéra flared forth the other day with a somewhat grotesque juggling of names and rôles. In announcing a performance of "Faust" it indicated the assignment of two of the principal rôles in this fashion: "Mme. Lubin—*Méphistophélès*; M. Delmas—*Marguerite*."

J. L. H.

ALCOCKS WIN SPARTANBURG

Gifted Artist-Couple Greeted Enthusiastically in Joint Recital

SPARTANBURG, S. C., April 26.—The annual winter concert series given under the auspices of Converse College and the Woman's Music Club was successfully closed recently when Merle Alcock, contralto, and Bechtel Alcock, tenor, gave a splendid joint recital in Converse College. The artistic program delighted the audience, which greeted both Mr. and Mrs. Alcock with great warmth.

Mrs. Alcock, who since her first appearance three years ago at the Spartanburg Music Festival has become a great favorite here, has developed each year and her local admirers have watched her growth with deep interest. She was in excellent voice on this occasion. Among her finest offerings were "O Don Fatale" from "Don Carlos" and "Little Sleeper," by Harling.

Mr. Alcock, in this, his local début, was heartily received. His first group of songs convincingly displayed his fine voice and interpretative art. Probably the most popular offerings were "Celeste Aida" and a group of songs by H. T. Burleigh. Mr. and Mrs. Alcock gave several duets, adding as encore Nevin's "Oh, That We Two Were Maying."

Since no program is complete without the appearance of one of the many war songs of the day, Mrs. Alcock, as an extra, gave "When the Boys Come Home," by Speaks, adding "The Battle Hymn of the Republic."

A large, enthusiastic audience was present. Harry Oliver Hirt proved a gifted accompanist.

J. D. J.

CONCERTS IN OTTAWA

Many Sterling Musical Events Taking Place—Gifted Recitalists Heard

OTTAWA, CAN., April 20.—This city has been favored with a number of excellent concerts lately. The People's Symphony, which, like the Ottawa Symphony, is under the direction of Donald Heins, gave a fine concert in Collegiate Hall, with the assistance of Laura Watters, soprano, and the Ottawa Festival Chorus, presented a well thought out and beautifully performed program at the Dominion Theater. C. J. L. Rickwood, organist of Knox Church, is the founder and director of this newly formed society.

Isolde Menges, the distinguished English violinist, gave her third recital here this season to one of the largest audiences that we have had at any musicale

this year. Her performance of Bach and Schubert was exceptionally fine and elicited warm applause; in fact, the enthusiasm of her listeners was sustained throughout. Eileen Beattie supplied adequate accompaniments.

Leo-Pol Morin, pianist, who a few years ago won the Prix d'Europe, granted each year by the Quebec Government, appeared in recital for the final concert of the Morning Music Club on the 18th. His program was entirely devoted to modern music. He attained great heights in the Debussy and Fauré numbers, but his most momentous offering was without question Franck's Prelude, Chorale and Fugue, which he rendered with extraordinary power and poetic insight. The whole-souled sincerity of his playing created a profound impression.

A. T.

JOINT RECITAL IN BROOKLYN

Elizabeth King and Maurice Kaufman Display Marked Gifts

An enjoyable recital was given by Elizabeth King, soprano, in conjunction with Maurice Kaufman, violinist, at the Hotel Bossert, Brooklyn, on Tuesday evening, March 16. Mrs. King displayed a charming lyric voice, smooth and pliant, if at times inclined to a slight breathiness of tone. She was heard in groups of Italian, French and English compositions. Gounod's "Ave Maria," sung to Mr. Kaufman's obbligato, concluded Mrs. King's program. She was warmly applauded and received many floral gifts.

Mr. Kaufman's playing was musicianly and his technique brilliant. His first number was Mendelssohn's Andante and Finale from the Violin Concerto. Exquisitely interpreted was the Saint-Saëns "Le Déluge," followed by Hubay's "Czardas." As an encore, he gave the Wieniawski "Mazurka."

Pauline Dobson Gold accompanied both artists at the piano with finished style.

A. T. S.

Jules Falk and Colleagues Delight Utica Audiences

UTICA, N. Y., April 27.—Under the auspices of the Reynolds Women's Relief Corps, Jules Falk, violinist; Gertrude Arnold, contralto, and Malvina Erlich, pianist, gave recitals in the Hotel Utica

Auditorium Monday and Tuesday and attracted audiences which filled the place on each occasion. The trio was received with plenty of enthusiasm and those who attended were well impressed with the gifts of the three artists. The program was different for each recital.

M. J. H.

MARY JORDAN'S ACTIVITIES

Popular Contralto Rounding Out Successful Season

Mary Jordan, contralto, has had an exceedingly active season under the management of Loudon Charlton. Miss Jordan, who has long been a favorite in the concert field as well as in opera, has added steadily to her following, especially in New York, where her annual recital is invariably given before a capacity house. For this reason Miss Jordan has decided to give her next season's recital in Carnegie Hall instead of Aeolian Hall, where she has appeared heretofore.

Among Miss Jordan's recent engagements which have been especially successful was an appearance in Rochester, under the management of J. E. Furlong. Then came a recital in Indianapolis, under the auspices of the Indiana Männerchor. In Washington Miss Jordan likewise gave a successful recital. The month of April has a number of important bookings. On April 11 she sang in Toledo; on April 16 in New Brighton, S. I.; on April 17 in Yonkers; on the following day in Bridgeport, and the 22d in New London, Conn. In May Miss Jordan will make an extended tour of the Canadian Northwestern territory, where she has been heard before and where she is highly popular.

Bridgeport Welcomes Sundelius

BRIDGEPORT, CONN., April 17.—Mme. Marie Sundelius, the Metropolitan soprano, was the soloist at the Wednesday afternoon musical given at the First M. E. Church. Mme. Sundelius was enthusiastically received by her large audience. Her program consisted of "Love's Paradise," by Mary Brown, several songs from the "Magic Flute," Micaela's song from "Carmen," and some Swedish folk songs. Charles Baker was her accompanist.

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Photo By Mishkin

Evelyn Leavy, Fourteen-Year-Old Pianist, a Pupil of Mme. Schnabel-Tollefsen

At the Wanamaker Auditorium, New York, on Saturday afternoon, April 20, Evelyn Leavy, a remarkably talented pupil of Mme. Augusta Schnabel-Tollefsen, was heard in a piano recital. The young miss already reveals a technical excellence surprising in a girl of fourteen and shows musical sense and an appreciation of values. Her program, well planned, contained as its principal numbers Schumann's "Scenes from Childhood," Beethoven's "Ecossaises" and Mendelssohn's "Rondo Capriccioso," as well as a MacDowell group and shorter works by Chopin, Poldini, Massenet and Rachmaninoff. She was heartily applauded by her hearers and did high credit to her instructor, Mme. Tollefsen.

Kitty Cheatham Author of Article on National Songs

Kitty Cheatham is the author of a most engrossing article in the May issue of the *Musical Observer* on the subject of national songs. The article is, in effect, a complement to one by Robert Foresman, which was published earlier in the same journal, under the title of "The Spiritual and Physical in Song." Miss Cheatham has during the past year expressed herself fearlessly on the shortcomings of our national songs and the

need for others which should reflect America's spiritual leadership and true community spirit. Her views on the subject, already very familiar to readers of *MUSICAL AMERICA*, are detailed with uplifting beauty and in a spirit of helpfulness and love in this latest essay.

Merle Alcock in Wide Demand as Interpreter of Bach

Competent singers of Bach are extremely rare to-day, and a successful interpreter of the vocal works of the master of masters must necessarily be a singer of altogether exceptional qualifications. The wide demand for Merle Alcock's services in Bach this year clearly indicates to what extent she is such an unusual singer. The charming mezzo-soprano sang in the Boston and New York performances of the "St. Matthew Passion." She is also to be heard in the B Minor Mass at the Cincinnati Festival and again in this titanic and enormously exacting masterpiece at the Bethlehem Bach Festival. In addition to her work in Bach compositions Mrs. Alcock has scored heavily in concerts in Hartford, Greensburg, Spartanburg and East Orange.

Jules Falk and Henry Gideon to Give Joint Historical Recitals

A series of recitals are to be given by Jules Falk, the violinist, and Henry Gideon during the coming summer. The programs are to consist of works by composers of the 15th, 16th, 17th and 18th centuries. The purpose of the programs is to present before some of the summer schools conducted by the large colleges two programs—the first of works of 15th and 16th century masters, and the second of works of composers of the 17th and 18th centuries. Mr. Gideon will play the harpsichord and in certain instances Mrs. Gideon will sing folk-songs of the period.

Heifetz in Concert Raises \$15,000 for Dependents of Jewish Troops

Jascha Heifetz's recital at the Metropolitan Opera House on Sunday evening, April 28, netted \$15,000 for the benefit of the dependent families of Jewish soldiers and sailors. The Bruch G Minor Concerto, Saint-Saëns "Rondo Capriccioso," Chopin Nocturne in E Flat and the Brahms-Joachim Hungarian Dance No. 1 were among his numbers. The audience displayed the enthusiasm which is now an invariable feature of Heifetz's recitals.

Hartford (Conn.) Organist Wins Theodore Presser Co. Prize

HARTFORD, CONN., April 29.—John Spencer Camp has just been announced the winner of the prize offered by the Theodore Presser Company of Philadelphia. Mr. Camp, who was formerly organist at the Center Church, submitted a composition entitled "Daybreak," being set to Longfellow's poem. One Thousand manuscripts were submitted.

Hempel Increases Her Liberty Loan Subscription When Hemus Makes Plea

The eloquence of Percy Hemus, who spoke for the Liberty Loan at the Eltinge Theater Saturday evening, April 27, resulted in Frieda Hempel adding \$3,000 to her already sizable subscription to the Loan. This subscription was made in \$1,000 lots as Mr. Hemus made his appeal to the audience. Miss Hempel has subscribed liberally to the Third Loan as well as to the two previous issues.

Hempel Robbed Twice in Two Weeks

Someone with unusually luxurious tastes, robbed the New York apartment of Frieda Hempel, the Metropolitan

How the Governor of Pennsylvania Obtained Five Separate Subscribers to the Liberty Bond

Commonwealth of Pennsylvania



Executive Chamber
BLHARRISBURG

April 24, 1918.

Mr. John C. Freund,
501 Fifth Avenue,
New York, N. Y.

My dear Mr. Freund:

I am grateful for your telegram advising me of the growth of the movement which you inaugurated here in Harrisburg, and I wish to bear testimony of a most unique character to the value of the proclamation.

Last night after twelve o'clock we were awakened from our sleep by a band of singing men and women on the streets of Harrisburg, who in the interest of the Liberty Loan filled the night air with beautiful song and inspiring sentiment, the result of which was that even the Governor could not resist the appeal and this morning in a canvass of the house obtained five separate subscribers to the Liberty bond.

With good wishes and the hope that it may really be a Nation wide movement, I am,

Very truly yours,

Wm. H. Handley

Opera soprano, last week. Phonograph records and old wines were among his booty. Two weeks ago Miss Hempel was robbed of two diamond rings while touring in the West and on that occasion the Pullman porter was discovered to be the thief. When Miss Hempel learned that the offense was his first, she insisted on valuing the rings, worth \$4,800, at \$50.

Handley Artists Aid War Relief and Loan Work

Artists managed by A. H. Handley of Boston have been prominent in their

efforts to aid various war relief objects, as well as in speeding up the three Liberty Loan campaigns. Mme. Szuinowska, the Polish pianist, has alone been responsible, through her different activities, in gathering over \$200,000. George Copeland, pianist, has played in aid of the American Red Cross, the Italian relief and the American Friends of French Musicians, as well as at a meeting in aid of the third loan. Other artists under Mr. Handley's management have given concerts at camps and hospitals and furnished music for the "Speed Up War Work" campaign.

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CLUBS OF NATIONAL FEDERATION DOING NOBLE WAR SERVICE WORK

Resolutions Passed at Tenth Biennial Bear Fine Fruit—Intensive Co-operation with Council of National Defense and Y. M. C. A.—Clubs Provide Concerts and Many Forms of Material Comforts for Men in Cantonments—Collecting Music and Musical Instruments for Our Troops Here and Overseas—Liberty Bonds as Prizes for Young Contestants in Mississippi

By MRS. JAMES O. DICKENS
Chairman, Library Extension and War Service Committees, N. F. M. C.

DURING the Tenth Biennial of the National Federation of Music Clubs in Birmingham, Ala., held in April, 1917, resolutions were passed expressing loyalty to the Administration and a desire to be of service during these strenuous times.

After the return to Chicago of the president, Mrs. A. J. Ochsner, she called the music clubs in and adjacent to Chicago in consultation with her as to the quickest and most efficient manner of being of service through the Federated Clubs, and it was decided that the Chicago clubs should co-operate with the Council of National Defense and the Y. M. C. A. The clubs arranged to take charge of entertaining by concerts and in other ways, the men of the U. S. N. Training Station of the Great Lakes and Fort Sheridan.

Word was then sent out from the president to the clubs that this method of service should be undertaken by the various clubs of the country.

Mrs. Ochsner formed an Auxiliary to the Red Cross known as the Music Club Red Cross Auxiliary and a volunteer workshop was opened in charge of the presidents of the clubs. This shop opened every day except Saturday and Sunday from 9.30 to 4 o'clock, in the Fortnightly Club rooms in Chicago.

In addition to this work, Mrs. Ochsner requested each member of every club in the Federation to make a set of pajamas and a pair of bed socks. These were to be sent through the presidents of any

club desired, to the cantonments and overseas. Mrs. Ochsner has assisted in arranging the programs for the concerts given each week. Added to this, the beautiful Ochsner home in Chicago, famed for its generous hospitality, is thrown open to forty soldiers and sailors and the Y. M. C. A. leaders each Sunday. These men are entertained at dinner and with music afterward.

As soon as the cantonments were established in the various states, the clubs of the National Federation began to provide concerts, knitted comforts, pianos, Victrolas, records, music, and all kinds of home-made edible comforts for the men. The men were made welcome in their homes, entertained and assisted in every way to bring cheer and joy into their strange new condition of life and environment.

In August last, the chairman of the Library Extension Committee, whose work is the establishment and development of music divisions in the public libraries of America (not endowed or financially unable to equip the division), also to establish music exchanges in each State and district for the purpose of circulating music among the Federated Clubs, and the circulation of 2000 choral numbers, quartets, trios, etc., now in the Federation Library, and much other work for the help of music along extension lines, asked for and obtained permission from the president of the National Federation of Music Clubs to incorporate in the extension work a specific War Work Committee consisting of district presidents and chairman of the Library Extension. This work to be the collection, through the clubs, numbering nearly 600, of music and musical instruments and records for the men in the cantonments here and overseas.

At the suggestion of Mr. Herbert Putnam, Librarian of Congress and General Director of American Library Huts in the cantonments, we are co-operating with the American Library Association, by placing the music collected in the public libraries, from which it is sent to the American Library Huts. The musical instruments in quantities are being distributed among those men desiring them.

The letters sent to the chairmen of the entertainments given and the work done by the clubs for the men in the cantonments are so numerous that it will be impossible to give them in detail, but I should like to mention the wonderful work of the Friday Music Club in Washington, which has gone miles through snow and the severe weather conditions of the past winter to give their entertainments and to bring comforts to Camps Meade and Myer and other places around Washington and in Virginia.

The Matinee Music Club of Philadelphia gave \$1,000 to the National Committee for Camp and Navy Music for the publication of music. They have opened to the "boys" many homes where

they are being hospitably received. A wonderful Christmas entertainment at the Base Hospital was under the care of this committee. Much work has also been done in the Naval Hospital at Grays Ferry Road and League Island.

Many Forms of Service

Concerts for the benefit of the Red Cross, to hospitals, and in the cantonments, Sunday community "sings," dances and Christmas and Thanksgiving dinners, Sunday afternoon receptions and every other conceivable form of entertainment, numbering thousands of instances, are the records of war service work done by the Federated Clubs of the National Federation of Music Clubs since our country declared war.

Every program given this year in the clubs of our Federation has had a new accompaniment—the click of knitting needles—and so sincere is the desire to help that even the summer weather has not dampened the enthusiasm and desire to serve, for recent letters from the South tell of a new form of entertainment inaugurated for the summer for the benefit of the Red Cross and other war needs.

In the State of Mississippi, at the annual contest for young musicians, Liberty Bonds and War Savings Stamps have been offered as prizes to the young contestants.

The clubs of the National Federation of Music Clubs are co-operating and assisting in every branch of service inaugurated by other organizations, for helpful activity in the cantonments, and each day some new way of serving and helping is being developed by the individual clubs.

Space would not permit me to tell in detail of all the National Federation has done and will continue to do.

We are receiving from music schools and artists donations of music for the camps and music exchanges. Further donations may be sent to the Chairman of the Library Extension Committee, Mrs. James O. Dickens, 412 West End Avenue, by any one desirous of assisting our collection for the camps.

PUBLIC SCHOOL PUPILS OF BANGOR PRESENT OPERA

"Marta" Given in Concert Form by
Chorus of 200 and Orchestra,
Under Mrs. G. F. Eaton

BANGOR, ME., April 20.—Flotow's "Marta" was given in concert form on April 11 in the City Hall before a fair-sized audience by a chorus of 200 voices accompanied by an orchestra of forty-five members, all pupils of the High School. The soloists—all members of the school—were Luda McKenney, Grace Carver, James Mitchell, James A. Black, John M. McCann, Frederic Jacques, Geraldine Hallett, Philip Kaminsky and Josephine O'Brien. The work was given under the direction of Mrs. George F. Eaton, supervisor of music of the public schools of this city, and was given in a very creditable manner. Mr. and Mrs. Eldridge S. Pitcher of Belfast, prominently identified with public school music in this State, came up to attend the performance.

Three young men of this city, all former members of the Bangor Symphony Orchestra, Stanley Cayting, Paul White and Rudolf Ringwall, violinists, played in the Boston Symphony Orchestra in the two performances recently given in Symphony Hall of Bach's "St. Matthew Passion."

William R. Chapman, accompanied by Harriet McConnell, soprano, and Vernon Stiles, tenor, were recent guests in this

city while on their second concert tour of the State.

C. Winfield Richmond, pianist, assisted by Charles R. Clark, tenor, gave a delightful lecture-recital on Thursday afternoon in the auditorium of the High School, under the auspices of the Athene Club, this being Mr. Richmond's third appearance before this club. There was a very good-sized audience.

J. L. B.

ARTISTS SWELL ARMY FUND

Tiffany, Alcock and Seydel Give Fine
Concert in West Orange, N. J.

A concert was given in the auditorium of the High School at West Orange, N. J., on Tuesday evening, April 23, by Marie Tiffany, soprano of the Metropolitan Opera Company; Merle Alcock, contralto, and Irma Seydel, violinist, for the benefit of the West Orange Army and Navy Phonograph Fund.

Miss Tiffany was heard in Italian and French songs by Sgambati, Koechlin and Fourdain and later offered Quilter's "Now Sleeps the Crimson Petal," F. Morris Class's "The Secret of a Rose" and A. Walter Kramer's "There Is a Garden in Her Face," winning warm favor for her lovely singing and adding as an encore Liza Lehmann's "Cuckoo," which met with great approval. In Speaks's "When the Boys Come Home," "Nellie Gray," Phillips's "Wake Up," "The Battle Hymn of the Republic," Mrs. Alcock made a splendid impression and was heartily applauded and obliged to add additional numbers. Her fine voice brought her rounds of approbation. Miss Seydel was successful in compositions by Saenger, Schubert-Seydel, Dvorak, Massenet and d'Ambrosio and Kreisler's "Love's Sorrow" as an encore. Frances Imgrund played the accompaniments ably for Miss Tiffany and Miss Seydel, Harry O. Hirt for Mrs. Alcock. A good sum was realized for the fund.

Berumen Pupil Wins Laurels

Clara Crangle, another talented artist pupil of Ernesto Berumen, played recently in Washington, D. C., with signal success. Miss Crangle possesses a brilliant technique combined with a beautiful tone.

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FEATURE HILL COMPOSITIONS

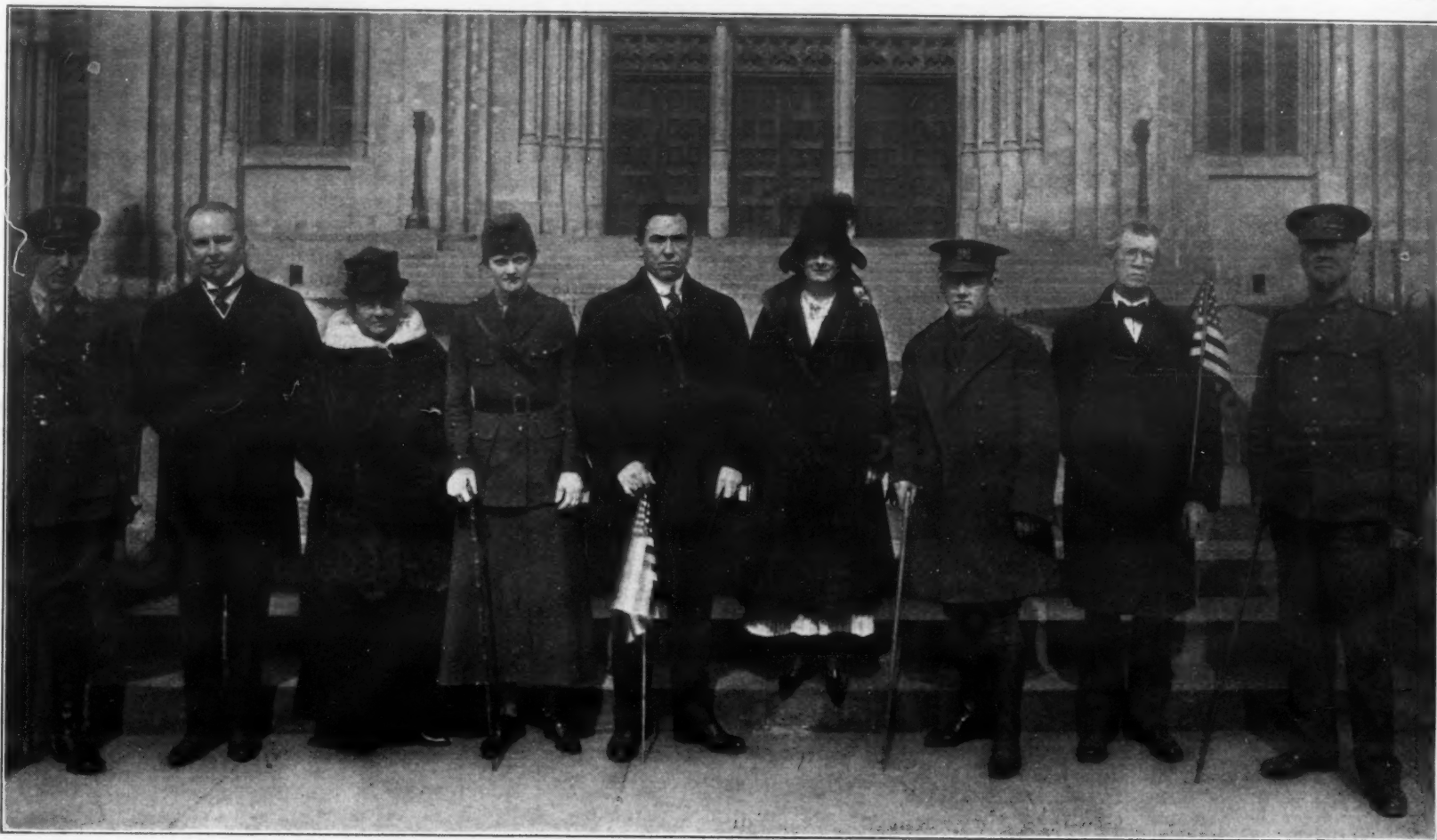
Lotta Madden and Hartridge Whipp in New York Concert

An entire program of Mabel Wood Hill compositions attracted a large and prominent audience to Chalif Hall (an attractive little hall, by the way, deserving to be better known) on Thursday evening, April 18. Sergei Klibansky presented his artist-pupil, Lotta Madden, and Hartridge Whipp, the gifted concert baritone, appeared with her. The four groups of rather unique compositions included perforce numbers of variable merit. Mrs. Hill, who is distinctly modern in her musical writings and pre-eminently so in her more recent works, accompanied the entire program with much intensity of expression. Of songs that by reason of their undeniable merit and exquisite artistic character made a manifest impression on the auditors are to be mentioned "Ebb Tide" from Sara Teasdale's "Love Lyrics," with its inspired atmospheric ending; "Captain Bing"; the so sweetly enchanting "Old English Lullaby," which was frantically demanded in repetition, and the captivatingly droll "Pat"—all valuable assets for any concert program. Again the sympathetic soprano, Lotta Madden, proved herself a superior artist and a rarely gifted exponent of songs in general and of Hill compositions in especial. The singing of Mr. Whipp was likewise splendid, and his intelligent interpretations were greatly admired.

Jules Falk Aids War Funds in Albany Recitals

ALBANY, N. Y., April 26.—Jules Falk, violinist, gave excellent recitals Wednesday and Thursday evenings in St. Andrew's Hall assisted by Malvina Ehrlich, pianist, and Gertrude Arnold, contralto, under the direction of L. O. Morris Relief Corps of the G. A. R. for the benefit of its war funds. Mr. Falk's big numbers were the Handel Sonata in E Major and the Mendelssohn Concerto in E Minor. Miss Arnold sang a number of ballads, the aria "O Don Fatale" of Verdi and an aria from "La Gioconda" in a pleasing manner. Miss Ehrlich's numbers, by Rachmaninoff, Dohnanyi, Chopin, Moszkowski and Liszt, were well received. W. A. H.

Florence Macbeth an Indefatigable Worker in Patriotic Causes



Florence Macbeth, the Soprano (in Center), with Mayor Garvan of Bayonne, N. J. (at Her Right), and a British Recruiting Party

FLORENCE MACBETH, the coloratura soprano, has been continuing her activities on behalf of the British Recruiting Commission, the Liberty Loan campaign, and other forms of work in connection with the war. She sang several times early in the month for the benefit of the British Patriotic Fund at concerts in New Jersey. Miss Macbeth also took part in the allied

church service in Bayonne, N. J., recently, and the accompanying photograph was taken on that occasion. It shows Miss Macbeth in the center with Mayor Garvan at her right. In the group are British recruiting officers and others prominently connected with the recruiting movement in New Jersey.

Miss Macbeth led the singing of the "Star-Spangled Banner" at the Patriotic Fund concert and later sang the "Marseillaise" in French. She received

a genuine ovation and was recalled insistently.

On Friday evening of last week, Miss Macbeth sang at a Liberty Loan rally before a huge audience at the Lexington Avenue and Twenty-sixth Street Armory. She has just returned from a twelve days' tour, during which she sang in recital in Worcester, Mass., Cleveland, Ohio, and Dallas, Tex., following her appearance as soloist with the Apollo Club in Brooklyn.

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RECITALISTS HOLD SWAY IN PHILADELPHIA

Gabrilowitsch Warmly Welcomed — Sophie Braslau and Zimbalist in Joint Concert — Treble Clef Chorus Present Cantata, "The Bells," by Nicola A. Montani

By H. T. CRAVEN

Philadelphia, April 27, 1918.

WITH the regular operatic and orchestral seasons completed the spring recitalist had full sway here last week. Some of the artistry revealed was of superb quality, notably in the instance of Ossip Gabrilowitsch, who gave his only concert of the year in the Academy on Friday afternoon. The great pianist, who resides in a nearby suburb, is so familiar a figure in Philadelphia musical circles that the infrequency of his professional appearances is rather surprising. An audience, less numerous than the occasion deserved, heard with the keenest attention a soul-stimulating program devoted entirely to Chopin and Schumann. The polish and grace of Mr. Gabrilowitsch's technique, his glowing poetic imagination, his unerring instincts of good taste, received eloquent expression in compositions so admirably suited to his genius. He has perhaps on previous occasions played with more fiery brilliancy, but seldom with more tenderness and charm, without for a moment impinging on the perilous domain of sentimentality.

The somewhat capricious changes in his roster were perhaps due to temperamental disorientation, in turn resulting from the virtuoso's difficulty in reaching the concert hall. Barred for possibly a quarter of an hour from crossing Broad Street to the Academy by the huge Liberty Day parade, the artist failed to begin his recital on time. Indeed, it was

only by assuring the policemen that he was the advertised star of an important musical affair that Mr. Gabrilowitsch secured right of way to his piano. In speeding up his delayed program the pianist omitted the repetition of the gracious Scherzo theme in the Schumann G Minor Sonata, which was the opening number. He also omitted one of the listed Chopin preludes, substituting, however, the C Minor Etude, Op. 25, and his encores were less numerous than usual.

It is significant of Mr. Gabrilowitsch's vitalizing talents that one of these numbers, the "bromide" C Sharp Minor Waltz of Chopin, was invested with a touching new beauty, which made the reading one of the signal features of the matinee. Among the other extra offerings were the "Posthumous" Waltz and the Schumann Notturmo in F Major and F Sharp Major Romanza. The regular program further consisted of the Chopin Mazurka in B Minor, the Nocturne in G Major, the Ballade in A Flat Major, the Etude in E Major, the Etude in D Major, and the Schumann "Carnaval." This last monumental work was played with enchanting loveliness and dazzling clarity.

Braslau and Zimbalist

A familiar violinist and opera singer, fast forging to the upper ranks, gave a delightful concert in the Academy on Wednesday evening. The instrumentalist was Efrem Zimbalist, who played with a surer and richer tone and a more fluent technique than at any of his previous appearances here. Sophie Braslau was the vocalist, and in the first notes of Rachmaninoff's "O Thou Billowy Harvest Field," which opened her program, she entrenched her position as one of the most gifted contraltos of the day. Mr. Gatti has indeed a valuable asset in this young singer. Her voice has much of the warmth and color of Louise Homer's. She phrases with effective ease and her interpretative sense is sure and discerning. Samuel Chotzinoff furnished Mr. Zimbalist's accompaniments and Harold Smith the contralto's.

The efficient Treble Clef choir of women's voices was heard in an admirable program on Wednesday night in the Bellevue-Stratford ballroom. Three novelties were presented. Of prime importance was the cantata, "The Bells," by Nicola A. Montani, organist and choir master of St. John's Catholic Church. The setting of this metrical *tour de force* was informed with vital melodic beauty and a conspicuous feeling for the picturesque.

The various iterative refrains in which the haunting bell motive is developed betray noteworthy polyphonic skill. The whole composition is of a vivid eloquence, which was appreciably enhanced by an excellent rendition. The choral attack had clarity and power, while the incidental solos were beautifully sung by Dorothea Thullen and Anna Krakoff.

The other new numbers were a characteristic Loeffler piece, "By the Waters of Babylon," written in a highly modern idiom, with exquisite tonal effects of light and shade, and Florence Parr Gere's graphic "Invocation to Spring," dedicated by the Treble Clef and its capable conductor, Karl Schneider. Ethel V.

Ruderow, a coloratura soprano, who handles a clear and resourceful voice with conspicuous artistry, was an interesting soloist on the program.

Edna Harwood Baugher and Mrs. Horatio Baltzell were also featured in lyric contributions. Martha E. Pettit was a piano soloist. Ellis Clark Hamann was accompanist for part of the bill, a small orchestra recruited from Mr. Stokowski's organization playing the score of the Montani cantata.

Michio Itow, the Japanese dancer, and Koscak Yamada, who ranks as a vocalist in his native land, gave a novel exhibition of Oriental art at the Little Theater on Friday night. Original Japanese melodies were arranged and somewhat Westernized by Lasalle Spier, who presided at the piano. Assisting dancers were Tulle Lindahl, a comely Danish girl, and Toshi Komori.

Llora Hoffman and Ruth St. Denis Please Tacoma Audience

TACOMA, WASH., April 24.—Ruth St. Denis and Llora Hoffman were stars of the new Orpheum Cycle which opened at the Tacoma Theater recently. Miss St. Denis pleased her audience with the "Japanese Flower Dance," the "Moon of Love," the "Peacock" and a dance from an Egyptian frieze. Miss Hoffman revealed a soprano voice of unusual quality and volume and admirable technique. Elizabeth Phelps accompanied artistically. A. W. R.

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Press Comments

Buffalo Daily Express of April 23, 1918.
The value of the concert was enhanced by the artistic playing of Mme. Berthe Baret, violinist, who gave as official numbers the first movement of the Bruch G Minor Concerto, Kreisler's Caprice Viennois, the Brahms-Hochstein Waltz, in A Major and a Minuet by Hochstein and granted an equal number of encores. Mme. Baret's versatility was well illustrated in the breadth and brilliance with which she played the Bruch excerpt, the sensuous charm of the Caprice Viennois, the simplicity and sweetness of Saint-Saens' Swan and the dainty archness of the Minuet, which composition she had to repeat. Insistently recalled after this, she played Kreisler's Liebesfreud with dash and abandon which won unstinted applause and left a most pleasant memory.
(Signed) M. M. H.

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St. Paul Pioneer Press.

What Mme. Ober Could Tell the Kaiser

(An Editorial in the New York Sun, April 24, 1918)

AN application for permission to return to Germany has been made to the Government by Mme. Margarete Ober, a mezzo-soprano, who at one time ornamented the stage of the Metropolitan Opera House. Her request has been referred to Washington in order that the Department of Justice may consider the danger of Mme. Ober's imparting to Germany such information as she may have absorbed in the past year or more. We are ignorant of the singer's capacity for the assimilation of military knowledge, but it is obvious that she could, if allowed to return to Germany, divulge important news.

She could tell the Wilhelmstrasse that America not only knows that it is in the war, but knows also, in the Paul Jones sense, that it has not yet begun to fight.

She could say that we have more men, real men, willing to be trained and to fight than any other country; that their induction into the army is going on without a whimper; that only the head of the parade has entered France.

She could say that Americans have bought bonds until they have come to look upon economy and self-sacrifice as a fascinating game at which twenty million families can play; that if money wins wars America has this war in its pocket.* * *

She could say that our wheat crops are going to be bumper, that our corn fields are the largest in history, that war gardens dot every suburb, that meat is so plentiful as to be unrestricted and coal so abundant that lights are practically unlimited.

She could say to the Junkers—and, oh, the tears at the telling—that the

15,000,000 Germans who, according to Berlin, were going to prevent the United States from entering the war did not try to do that at all; that most of these millions are buying bonds, sending their sons to the training camps and cursing the Kaiser.

She could say that, through law or public opinion, the drunkard is disappearing; that the idler has gone, perhaps forever; that nobody is poor or hungry; that wages are high* * *

She could say that America, discordant in the past on almost every political or social question, is united on the only important purpose of the hour—to destroy Kaiserism, and, in the "moment of complete disillusionment," to spare none who support that evil institution.

What a bad quarter of an hour the lady could give the Emperor!

"MARTHA" ADMIRABLY PERFORMED UNDER CARL HEIN'S BATON



Carl Hein, One of the Directors of the New York College and a Gifted Conductor

The Lexington Opera House was crowded Sunday evening, April 14, when the Mozart Verein and Ladies' Chorus presented Flotow's "Marta" under the inspiring leadership of Carl Hein. The excellent cast of principals revealed Ellie Ebeling-Schmalzl as *Lady Harriet*, Harriet Behne of the New York College of Music faculty, of which Messrs. Hein and Fraemcke are directors, as *Nancy* (a part which she had already sung successfully a number of times in leading European opera houses); Hans Steinmeier, as *Sir Tristan*; Gustav H. Brasch, as *Plunkett*; John F. Hand, as *Lionel*, and William Leidel, as the *Sheriff*. Other participants were H. J. Schmittger, Henry Wilhelm, Marie Krohmann, Josefina Fischl and Lulu Borghardt.

Grace B. Williams Plays Notable Part in Taunton (Mass.) Red Cross Pageant

BOSTON, April 6.—Grace Bonner Williams, the soprano, although concluding one of her busiest concert seasons, has not been too absorbed to give her services for Red Cross benefits, Liberty Loan mass meetings, Home Guard, etc. For such functions Mrs. Williams has sung often, but her most conspicuous success was probably that which she made in her home town of Taunton, Mass., recently, when appearing in a three-day pageant and musical show which was given in aid of the Taunton Red Cross at the Park Theater. At each of the three performances Mrs. Williams sang an operatic aria. In a tableau which concluded the performance and symbolized the Allied nations Mrs. Williams, garbed as *Joan of Arc*, stepped into the picture and sang with thrilling effect "The Marseillaise." At each performance she was presented with a beautiful bouquet of flowers, and, acting as auctioneer herself, she called for bids on the flowers, thus raising the sum of \$625 for the cause.

Mme. Barrientos Sings in Brooklyn Church When Son Receives Communion

Most Brooklynites were unaware, until too late, of the fact that Mme. Maria Barrientos, the distinguished soprano of the Metropolitan Opera Company, was singing on Sunday morning, April 14, in one of the churches of that borough. Mme. Barrientos sang at two masses at the Italian Church of the Sacred Hearts of Jesus and Mary, giving Verdi's "Ave Maria," the "Ave Verum" and the "Laudate Deum Salvatorum." Mme. Barrientos' eight-year-old son was one of the 200 boys who received their first communion on this occasion. A. T. S.

Maurice Kaufman Applauded by Minerva Club Audience

At the meeting on Monday afternoon, April 29, of the Minerva Club in the Astor Gallery of the Waldorf-Astoria, New York, Maurice Kaufman was the soloist. Mr. Kaufman was received with much applause in the Andante and Finale of the Mendelssohn Concerto, his own "Psyche" and Spanish Dance, a Wieniawski Mazurka and the Brahms-Joachim Hungarian Dance.

AN INTERPRETER OF THE MODERNS

An artist who in his programs of modern composers reflects the living spirit of today



Photo by Garo

MAYO WADLER

"AMERICA'S OWN VIOLINIST"

Some Interesting Critical Excerpts Following His Second New York Recital at Aeolian Hall, April 12th, 1918.

THE EVENING MAIL

Young Violinist Wins Audience at Recital

Mayo Wadler Shows Mastery of Instrument at Aeolian Hall.

A unique artist in unique programs.

He presented himself as master of his instrument, no less than of himself. His emotional interpretation was neither accented or made disagreeable by imitation, turbulent movements of head and hair, nor by other histrionic illusions of genuine feeling. Indeed, the Bach concerto, rarely heard in recital, was the hit of the program, which abounded in novelty.

This young American violinist's program was initiated by a long and technically difficult "suite" by Goldmark. It was interpreted ably—not as a "show" piece, but with that rare tact of fingering and graceful bowing which characterized his playing.

Two encores, a "Reverie" by Strauss and "Berceuse" by Jaernfelt, were appreciated because of the beautiful interpretation of these novelties.

The novelty of the program remains as the outstanding qualification of this otherwise supernaturally talented musician.

Certain luxuries in the matter of the program and its presentation lifted the evening beyond ordinary routine.—*The Evening Sun*.

This young American violinist, Mayo Wadler, who gave his second New York recital this season at Aeolian Hall last night, is to be complimented for an unusual courage and individuality in breaking free from the shackles of conventional and routine program-making, which appears to hold the violinists more enthralled than other instrumentalists.—*The Call*.

The young man plays with spirit, possesses a fine and luscious tone, and much individuality.—*The Musical Courier*.

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FREDERICK N. SARD

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THE EVENING WORLD,
SATURDAY, APRIL 13, 1918.

OPERAS and CONCERTS

Mayo Wadler Scores in Violin Recital;
David and Clara Mannes in Sonatas;
"Marouf's" Farewell

BY SYLVESTER RAWLING

NEW YORK'S music season of 1917-18 has been marked by the presence of a galaxy of young violinists who have displayed exceptional talent and remarkable virtuosity. Not all of them were unfamiliar, and not all of them, although most, have been pupils of Leopold Auer. One of the exceptions is Mayo Wadler, pupil of Willy Hess, a New York boy, who gave a second recital at Aeolian Hall last night.

His tone is suave and ingratiating, his style is unexceptional, his manner is unaffected.

He played the Bach concerto in A minor, to a string quintet accompaniment, masterfully, as he did the Goldmark suite, assisted by Bertha Klemmen at the piano. A "Humoresque" by Stoessel, now a bandmaster in the army, and a "Ballade" by Coleridge-Taylor, both for the first time, were on his programme.

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New York, May 4, 1918

HIGGINSON'S WITHDRAWAL

Major Higginson's complete severance of relationship with the Boston Symphony Orchestra, which he founded and maintained, marks the sensational climax to a half year of hectic doings. It adds, likewise, to the impetuous singularity of this worthy gentleman's attitude throughout the past winter of discontent. The orchestra passes now under the direction of a syndicate, a board of nine trustees, Bostonian music-lovers all of them, who have filed papers for incorporation as the Boston Symphony Orchestra Company. This would seem to insure the continuance of the Boston Symphony and music-lovers will, therefore, breathe freely. Its disbandment would be nothing short of calamitous, for the organization is one of the fairest flowers the artistic initiative of this country has put forth.

Members of the new syndicate are reported as declaring that Major Higginson withdrew because he could no longer bear the burden of the undertaking. The creation of a controlling board does, indeed, demonstrate the major's reported reluctance to witness the disbandment of the orchestra. He himself has preserved in connection with his latest move the taciturnity that has characterized his deportment all season. Probably few will accept at its face value the assurance that he feels himself unequal to the burden which the maintenance of the orchestra involves. That might have passed scrutiny before the Muck troubles. It hardly will go unchallenged now. The precise reason for the major's decision may clarify itself ultimately. Just at present many will probably dispose themselves to regard as the outcome of pique, of a sort of ingrown petulance, what at other times might have been deemed attributable to financial stress—for talk of such stress has been circulating for some years. A statement of the sort may sound ungracious, but the manner of the venerable major since last November has been such as to elicit strange suspicions. It was explicable, perhaps, but unhandsome all the same. His unyielding support of Muck laid him open to much criticism. But for his years and his Civil War record his patriotism would have been seriously impugned. His dogged and, as events have proved it, impolitic defense of the conductor from the "Star-Spangled Banner" episode last fall to the Mrs. Jay crusade last March was explained as hard-headed New England pertinacity. He had roundly declared several times that the conductorship of the orchestra was to be upon the shoulders of Muck or nobody. But when the Government pronounced the latter dangerous there remained for Major Higginson,

as it seemed, only the alternative of carrying out his threat or of backing down. Yet he cut the Gordian knot and salved his pride by removing himself.

All lovers of the finest in symphonic performance will pray that his retirement, whatever its true cause, may not work the Boston Symphony ill. We cannot afford to dispense with the ministrations of such a body. A new conductor, of unexceptionable tendencies as concerns political sentiment, is promised and a reorganization of the orchestra to insure its undiluted Americanism. That is eminently as it should be and artistically the orchestra should profit. Some weeds have sprung up in it of late years, to the extirpation of which insufficient attention has been paid, owing chiefly to the fulsome praise of indiscriminating admirers or of persons vitally interested in exalting the Bostonians for the purpose of defaming other orchestras.

WAR TAX ON CONCERT AND OPERA TICKETS

While nothing in the way of authoritative figures are available, a prominent manager in New York, one who is exceptionally well informed in such matters, states that the war tax on tickets to concerts and musical performances generally throughout the country for the current season will amount to more than twenty millions of dollars.

When the tax was first announced it was feared that it would be attended by a confusion and strain that would make it unpopular. Happily this has not been the case. After the early readjustment in the manner of collecting the tax, the collection of the concert and opera-goer's mite was accomplished with a minimum of friction. Nor was there manifest any disposition on the part of the musical public to accept the toll with anything but free will and good nature.

One of the interesting facts revealed in the box-office statements upon which the tax was paid to the Government, was that in many cases the amount of the Government tax far exceeded the actual receipts from tickets. This amount was paid usually by the bearers of passes.

Outside of the satisfaction which the musical fraternity may feel in having been instrumental by this means in helping win the war, it owes the Government a debt of gratitude for having trained the habitual "deadhead" to pay at least something for the privilege of attending musical performances. Is it not possible that one of the results of the tax will be the ultimate elimination of the free ticket, and the readjustment of the scale of prices for admission so that every attendant at a concert will be obliged to pay something for the privilege of attendance and thereby rid us of an evil that has too long been allowed to prevail unchecked?

GRIEG "PROPAGANDA"

Reduced to its lowest terms the rejoinder which "K. S." made last week in MUSICAL AMERICA'S Open Forum to our recent editorial plea on behalf of the unsung mastersongs of Grieg amounts to a request that this journal urge instead of the cultivation of Grieg that of Charles Martin Loeffler, F. Morris Class, H. Clough-Leighter, Deems Taylor and some others, alleging that such championship would be more in accordance with the spirit and policy of the paper. To this leading issue the remaining points are more or less irrelevant. We may for the time being overlook "K. S.'s" exalted estimate of the songs of Fourdrain, Gretchaninoff and Marion Bauer and if he chooses to regard "Why Gleams the Tear" as "surely one of Grieg's best" why, so be it.

We do not for a moment presume to disparage the songs of those Americans whom our correspondent would have us champion in place of Grieg. They have done excellent work, all of them. Certainly Messrs. Harvey Worthington Loomis and William Arms Fisher have never been represented on recital programs in proportion to the charm of their songs. But statistical inquiry would undoubtedly show that in the past five years the lyrics of Messrs. Loeffler, Class, Taylor, Clough-Leighter have been heard far oftener than such things as Grieg's "Minstrel's Song," "At Mother's Grave," "False Friendship" and the rest of the neglected ones we mentioned—if, indeed, these have been heard at all. And it is not clear to us why to advocate the cult of great but undiscovered music by a master, whose standing happens to be acknowledged, should not express "the spirit and policy of MUSICAL AMERICA" quite as completely as to take up the cudgels in behalf of younger men who have not yet attained a similar status. Grieg's songs are, for the larger part, great. They rank with many of the supreme lyrics of all time. But because of the laziness and lack of enterprise among singers various among the finest are unknown to the music-loving public. What, then, is impolitic in urging their discovery and presentation? Surely such a plea has in it nothing that constitutes the implicit slur at certain American composers that "K. S." seems to discern. He speaks derisively of "propaganda." Well, why not? Is any propaganda ill-timed or misapplied that charges itself with the best interests of some of the most inspired music the world has known?

PERSONALITIES



Photo by Bain News Service

The Rev. Josef Rosenblatt, Cantor of First Hungarian Congregation Ohab Zedek, New York

The Rev. Josef Rosenblatt, cantor of the First Hungarian Congregation Ohab Zedek, New York, recently attracted widespread attention by his refusal of Cleofonte Campanini's offer of \$1000 nightly for performances in opera in Chicago, on the ground that he did not deem it right for him to appear on the operatic stage. Cantor Rosenblatt will be heard in a series of song recitals throughout the country. His initial appearance will be at Carnegie Hall on the afternoon of May 19, when his program will comprise songs in Russian, Hebrew, Italian and English, besides operatic arias.

Heyman—Sir Henry Heyman, the distinguished violinist, has been unanimously elected an honorary life member of the Bohemian Club of San Francisco. His name had been for a number of years on the list of fifty honoraries, a membership for distinguished services in literature, music, etc.

Campanini—General Director Campanini of the Chicago Opera Association is still in Havana, Cuba, and expects to remain there until the end of May, when he will return to New York. Having abandoned plans to visit Europe this spring, he will remain in the United States during the coming summer. It is probable that he will spend the summer season at some seaside resort.

Lowrey—Edward W. Lowrey, until recently a member of the Frothingham concert bureau, has earned special mention for his notable services with the American Red Cross at the French front. Mr. Lowrey, who enlisted quite recently, has been working, it appears, in one of the hospitals established immediately behind the fighting lines after the German drive in Picardy was halted.

Newman—John J. Newman of the Metropolitan Opera Company's office staff was called to the colors and left for Camp Upton last Monday. He was connected with the Metropolitan for the past fourteen years. His going was celebrated by the presentation to him in the name of the artists and employees of the company of a handsome wrist watch by William J. Small.

Crimi—Giulio Crimi and Mrs. Crimi are the happy parents of a baby boy, born April 23. The noted Italian tenor and his wife have named the boy Amerigo, in honor of the country in which he was born. Mme. Galli-Curci is his godmother, her husband, Luigi Curci, the godfather. Mr. Crimi has asked MUSICAL AMERICA to state that little Amerigo sends his greetings to all the friends of the Crimis.

Case—Anna Case, the American soprano, had the distinction of being an invited guest at the dinner recently given by Mr. and Mrs. Bernard Baruch in honor of the British Ambassador, Lord Reading, at Washington, D. C. During Miss Case's visit to Washington she stayed at the home of the Baruchs. After dinner Miss Case charmed the assembly by singing a number of songs, which were received with enthusiasm by notables of the Capital City.

Amato—Sixteen thousand dollars' worth of Liberty bonds were sold by Pasquale Amato, the noted Italian baritone of the Metropolitan Opera Company, on Tuesday of last week at the Jordan Marsh Company's store in Boston. Sig. Amato sang an aria from Rossini's "The Barber of Seville," and led the audience of more than 1000 in singing the "Star-Spangled Banner." He also made a short speech. The evident sincerity of Sig. Amato, coupled with his pleasing personality, made a deep impression on those present, and he quickly demonstrated that as a bond salesman he was a great success. Incidentally he bought several bonds for himself.



BY CANTUS FIRMUS

A SWARM of musicians has descended upon New York, a mysterious, silent horde, bound no one knows whither, although most any one of them will confess (under strong pressure) that he has been summoned by telegraph for a conference with a certain retired army officer, concerning, ahem, this is strictly *sub rosa*, you know, the conductorship of a certain orchestra. Pianists, violinists, leaders, on they come, stealing into the Great City, rubber-heeled and cutawayed.

The director of a prominent silver cornet band in Tulsa, Okla., was seen lurking in the Grand Central station ready to pounce on the outgoing Boston express. Fortunately, we saw him in time and nabbed him by the ear. He broke down and wept, admitted that he was the favorite candidate for the conductorship and finally confessed that he was not a Russian.

"O'm a dacent American citizen," he sobbed, "but what chance would Oi hav' agin this pack o' furriners, so I told 'im Oi was Rooshyan." We tearfully turned the poor fellow over to the police and as we go to press we hear that he has been elected high sheriff.

Eighteen dozen of the visitors dropped in to see us during the week. One tall, bushy-haired creature was anxious for the address of some store selling batons. batons.

"You are quite confident, aren't you?" we asked.

He drew himself up proudly. "I believe I have a right to be confident, sir," he said coldly, in a peculiar accent.

"You are a conductor then of great routine and ability?"

"Not at all. I have no experience. The position is mine, sir."

"Eh? No experience—then you have a great name as a virtuoso, pardon me?"

"I am not a virtuoso. The position is mine, sir."

We pleaded with him for information and he finally confided:

"I am not a conductor of any great ability or routine, I have no experience, nor have I a reputation. But I come

from Lallapaluza, a nation eight days' sail from Borneo—and the country farthest on the map from the United States of America. If that doesn't land me the job I don't believe it is landable!"

Who would ever have thought that our anthem could raise all this hell?

Why Not Let the Ladies Vote for Their Favorite Name?

Sergei
Ossip
Arturo
Leopold
Sir
Pierre

Francis Rogers urges singers to volunteer for service in the camps abroad.

A solo a day
Will keep the German away.

Mozart and the Twelfth Mass

[From the St. Paul (Minn.) Dispatch]

"There will be nothing but war talk heard all over the world for many years to come," said an author, "and our various armchair and cozy corner campaigners will be lucky if they don't make a lot of military mistakes."

"It was the same thing during and after the Civil War. I remember asking a young lady at a musicale in Boston back in those distant days if she didn't think Mozart's 'Twelfth Mass' was superb."

"'Superb,' she cried. 'It certainly is superb! Why, my two brothers are in that regiment!'"

How to Develop Your—Voice

Lina Cavalieri, the singer and wife of Muratore, is conducting a department for the Hearst papers concerning "My Secrets of Beauty." Our eye was attracted by the following query and reply in the New York American:

Could you please inform me how to make my legs slimmer? They are too fat in the calves and a short skirt looks simply horrid on me.—I. W.

Stand up straight and kick out with each foot alternately, in a way to draw

the heel as far back as it will go. If you will be faithful in this, you will be agreeably surprised by the increasing shapelessness of your legs.

The Poor Ticket Bandit Probably Forgot That the Season Is Over

[From the N. Y. Morning Telegraph]

A ticket broker was caught selling admissions to the free Sunday mass meeting at the Metropolitan Opera House. It's a wonder they don't start selling cut-rate tickets to the post-office.

But Can Married Men Play Love Music?

[From the Violinist]

Walter Damrosch was rehearsing the New York Symphony one day in the love music of "Tristan and Isolde."

The orchestra played correctly, but rather coldly. It seemed to Mr. Damrosch that it did not begin to rise to the passionate warmth of Wagner's music. So he rapped with his baton for silence.

"Gentlemen," he said reproachfully, "you're playing like married men instead of lovers."

Noted Argentine Composer Plans to Pay New York a Visit



Carlos Pedrelle, Operatic Composer of Buenos Aires, and Cartoon of Him from the Prolific Pen of Enrico Caruso

BUENOS AIRES, April 18.—Caruso's idea of the facial appearance of the popular Argentine composer, Carlos Pedrelle, is shown herewith. The lucid indication, in a few deft strokes of the pen, of his "hirsute appendages" is sufficiently startling.

This composer has written very profusely and his compositions include songs, piano and orchestral numbers. He has also written an opera, "Ardid de Amor," which was successfully produced at the Colon in 1917 with Vallin

Pardo and Crabbé in the leading rôles.

Señor Pedrelle has had his compositions published in Buenos Aires and in Paris, where he had his musical schooling. He is now engaged in writing a three-act opera, "Cuento de Abril."

"My great ambition," said Señor Pedrelle, "is to go to New York and publish music there; for success in New York, the hub of the world, is the most real success for which any musician can hope. I intend leaving here and sailing for New York soon, as soon as I possibly can."

D. STANLEY.

CONTEMPORARY AMERICAN MUSICIANS

No. 14
ALICE
NIELSEN

ALICE NIELSEN, born in Nashville, Tenn., June 7, 1876, "the seventh daughter of a seventh daughter." Went on the dramatic stage as a child under the name of Rose Southern.



Photo by Moffet
ALICE NIELSEN

Under the instruction of Ida Valergo in San Francisco she learned many rôles, including grand and light opera and oratorio. In 1896 and 1897 she was a member of "The Bostonians" and in 1899 she appeared in Victor Herbert's "Fortune Teller" and later in the "Singing Girl." Went to London with the "Fortune Teller" and was there encouraged to take up more serious operatic work. As a protégée of the late Dowager Duchess of Manchester and of Lady Phillips, began her operatic career and made her debut as Marguerite in "Faust" at the Bellini Theater, Naples, in 1903. Appeared in fourteen performances of "Traviata" at the San Carlo Opera House. Engaged by Director Higgins

of Covent Garden, London, for the special Mozart performances given in the spring of 1904. Made her debut as Zerlina in "Don Giovanni" and followed this as Cherubino in the "Marriage of Figaro."

The following fall an entire season of Italian opera was given at Covent Garden, headed by Melba and Caruso. Mme. Melba did not take part as it turned out, and Miss Nielsen was the first to sing Mimi after Melba at Covent Garden.

In 1907 Miss Nielsen came to the United States and with Mme. Nordica headed the San Carlo Opera Company under the direction of Henry Russell for two years. Became a member of the Boston Opera Company and did the first and last performance of "Butterfly" with that company. Created the soprano rôle in the "L'Enfant Prodigue" by Debussy and created the part of Suzanne in "Il Segreto di Susann." Made her debut at the Metropolitan Opera House in "Bohème" in 1910 and also sang "Pagliacci" and "Don Pasquale" there later in the season. A member of the Metropolitan for six seasons. During the seasons of 1912, 1913 and 1914 she was under the concert management of Charles L. Wagner. In 1915 she made an extraordinary Chautauqua tour, singing 120 concerts in five months. Married Dec. 21, 1917, to Dr. Le Roy R. Stoddard, a prominent New York surgeon.

Frothingham Bureau Closes for Remainder of War

The Concert Bureau of John W. Frothingham, Inc., on May 1 closed for the duration of the war. The decision to close was made because of the continued absence of Mr. Frothingham in Europe. He left in August, 1917, under commission from the American Red Cross, to investigate conditions in Serbia. On his way back he received and accepted a further commission from the Red Cross to take charge of an important branch of Serbian relief work. He has been in that country ever since and is likely to remain there at least until the end of the war.

Metropolitan Opera Orchestra Embarks on Spring Tour

Promptly after the close of the opera season in Boston, the Metropolitan Opera House Orchestra left for a short tour under the conductorship of Richard Hageman. The towns visited will be Oswego, N. Y.; Auburn, N. Y.; Utica, N. Y.; North Adams, Mass., and Springfield, Mass., for the Springfield Music Festival. The tour will close in New York at the special benefit concert which Geraldine Farrar is arranging. The soloists on tour will be Alice Sovereign and Nina Morgana.

SCHUMANN-HEINK'S PLANS

Will Sever Relations with Wolfsohn's—Red Cross and Other Work

Announcement is made by Mme. Schumann-Heink that after May 18 she will sever all business relations with the Wolfsohn Musical Bureau. She has not yet made definite arrangements regarding future management. For the past two weeks Mme. Schumann-Heink has been giving her services to the Government and has been singing and speaking in behalf of the Third Liberty Loan. As soon as this work is finished she will take up similar work for the American Red Cross campaign and will appear in various places throughout the country.

Mme. Schumann-Heink looks upon this as her tribute of love, devotion and gratitude to the people of the United States, to whom she freely admits she owes everything she possesses.

During the concert season of 1919-20 Mme. Schumann-Heink will again enter upon her regular concert and recital work, such as she has been doing for many seasons past. During the coming season of 1918-19 she will do comparatively little professional work, outside of what she is doing for the benefit of the Red Cross and other similar activities. She looks upon this as a vacation which she has well earned.

NOTES OF THE CHICAGO STUDIOS

Chicago, April 27.

PUPILS of C. Gordon Wedertz gave a piano recital at the Chicago Musical College recital hall April 15.

A song recital was given by the pupils of Edward Clarke at the Lyceum Arts Conservatory April 15. They were assisted by Katherine Orr, an advanced piano pupil of Mrs. Katherine Howard Ward, who played the Weber "Concertstück," with Mrs. Ward at the second piano.

Hazel Silver, soprano, a pupil of Charles W. Clark, gave a song recital in his studio on the evening of April 19. Earl Victor Pahl was at the piano.

Howard Wells's piano class met at his residence studio April 14. The program was presented by Mabel Lyons, Mrs. W. T. Veomans, Ruth Hartmann, Virginia Thomas, Mrs. R. L. Lyman, May McClurkan, Katherine Perry, Edith Taylor, Louise D. Staffeld, Esther Becklinger and Margaret Cleary.

A recital under the direction of David

Baxter and Max Fischel was given at the Fine Arts Recital Hall April 16. Mrs. Sidney Pollak was at the piano. Those taking part were Emanuel Feigen, Mrs. M. Strauss, Anton De Masy, M. Peterson, Esther Luce and Mrs. Nathan Rosenthal.

Sylvia Baird, a seventeen-year-old pupil of Mme. Sturkow-Ryder, has been playing the Wagner-Liszt "Tannhäuser March" at the Hippodrome this week.

One of the prize winners on the Lake View Musical Society scholarship contest was Mabel Lyons, a pupil of Howard Wells.

E. C. M.

A group of the advanced and artist pupils of Mme. Else Harthan Arendt gave a song recital at the Sherwood Music School on the afternoon of April 13. Among those appearing were Florence Sommer, Freda Scherstrom, Cornelia M. Keating, Henrietta Kendrick Ostott, Louise Brittan and a chorus of twenty-five with Louise Holstedt singing the soprano obbligato in an arrangement of Sullivan's "The Lost Chord."

Alice Lucille Calvert, pupil of Charles

W. Clark, gave a song program April 22 in the Hotel Rainbow, Great Falls, Mont.

Notes from the Chicago Musical College: The Saturday morning program of April 27 was given by pupils of the piano; violin and vocal departments. Esther Geitner, Mrs. Bessie Spitzer, Blanche McGuire, Marie Gores, Viola Alfonte, Ruby Roberts, Kathryn Thomas Whitfield, John Weiher and Aaron Ascher appeared.

May York, of the Chicago Musical College, sang at Lincoln Center April 23.

Herbert Johnson, pupil of Alexander Raab, appeared April 24 at a chamber music concert in Milwaukee, playing the piano part of Arensky's D minor trio, and that of the trio in the same key by Mendelssohn.

John B. Miller appeared in concert at Lebanon, Ohio, April 16, and the next day at Ashland, Ky.

Events in the Chicago Musical College Recital Hall have been thus listed: concert by pupils of Charles G. Wedertz, April 15; program by pupils of Miss Woodstock, April 12, 18 and 19; recital by pupils of Karl Rockzeh, April 27.

Leta Mae Forsaith, pupil of Edoardo Sacerdote, has been engaged by the Redpath Chautauqua Bureau for a tour of twenty weeks, beginning May 1 at Jacksonville, Fla.

The fourth recital of the Young Ar-

tists' Series, under the auspices of Walter Knupfer, took place April 24 in the form of a piano recital by Magdalen Massmann. She played an exacting program with clear technique, excellent touch and good interpretation.

Elsie Edgar Bennett, of the faculty of the International College, gave a series of readings in the season's final program of the Logan Square Woman's Club.

The Chicago Conservatory gave a faculty recital in the school recital hall, April 23.

John W. Norton, formerly organist and choir director of St. James Episcopal Church, as well as conductor of the Bach Choral Society, has enlisted at the Great Lakes Naval Training Station. He will be assigned to the Great Lakes band.

The Lyceum Arts Conservatory presented Amber Hopkins, Florence Zander and Marie Gardner in recital Thursday evening. A most interesting program was given. The young women are pupils of Ora Padgett-Langer, Elias Day and Katherine Howard-Ward, respectively.

M. A. M.

MUSIC IN UTICA'S SCHOOLS

Under Mrs. Deane-Hughes's Supervision Great Progress Is Made

UTICA, N. Y., April 27.—Mrs. Bertha Deane-Hughes, supervisor of music in the public schools of Utica, is responsible for real progress in the musical department of this city's schools. Since Mrs. Hughes took over her duties a few years ago, practically all of the schools have orchestras of which they are proud and some of them have different orchestras for the various grades. The B Sharp Club, Utica's leading musical organization, is taking an active part in the encouragement of instrumental music in the schools.

The orchestral competition at the Utica Free Academy Auditorium Thursday night was a fitting conclusion of the year's work among the school orchestras. Three prizes offered by the Extension Committee of the B Sharp Club were presented upon that occasion. They were taken by Mary Street School for the best attendance at rehearsal; Kernan School for the largest orchestra, and James Kemble School for the greatest variety of instruments. The Kernan School has twenty members. The presentation of the prizes was made by Gertrude Curran of the B Sharp Club, who is very active in things musical here. Harriet Puffer is the director of the school orchestras.

The music-memory contest, which has received the attention of young music students for several weeks past, came to a conclusion Wednesday afternoon at the Utica Free Academy Auditorium. This is another result of hard work on the part of Mrs. Hughes to stimulate young people of the schools to an interest in art. It is safe to say that nothing in the history of the teaching of that subject in the local schools has caused more interest among the pupils. A list of 100 classical compositions was studied by the competitors and the selection of twenty pieces from this list comprised the competitive program. Nicholas D. Gualillo, a pupil of the Union Street School, won the first prize of \$25. There were 450 contestants. Gualillo had a perfect set of answers. The second, third and fourth prizes were divided among the three pupils who had nineteen out of the twenty compositions correctly noted. They were Delos M. Chapman, Margaret Maus and Max Leavitt. Six contestants had eighteen compositions correctly noted. Sarah Ruth Smith, with seventeen correct answers, also received a prize. A record library for use in the schools has been started.

M. J. H.

Mabel Garrison to Be Leading Coloratura at Ravinia Park

Mabel Garrison of the Metropolitan Opera Company, who closed the operatic season appearing in Mme. Barrientos's place as the Queen in "Le Coq d'Or," will be heard as leading coloratura soprano in seven operas at Ravinia Park this summer. These operas are "Lucia," "Traviata," "Rigoletto," "Tales of Hoffmann," "Romeo and Juliet," "Lakmé" and "The Barber of Seville." Miss Garrison left for Boston with the Metropolitan Opera Company, where she was again heard in "Le Coq d'Or." From Boston she will go to Fitchburg, Mass., for the Fitchburg Festival, from there to the Richmond (Va.) Festival, and then to the Cincinnati Festival, May 3 to 11, where she is scheduled to appear four times.

The Symphony Society of New York announces that Willem Willeke, formerly 'cellist of the Kneisel Quartet, has been engaged as first 'cellist and solo 'cellist of the orchestra in place of Engelbert Roentgen, who is now serving with the 305th Regiment at Camp Upton.

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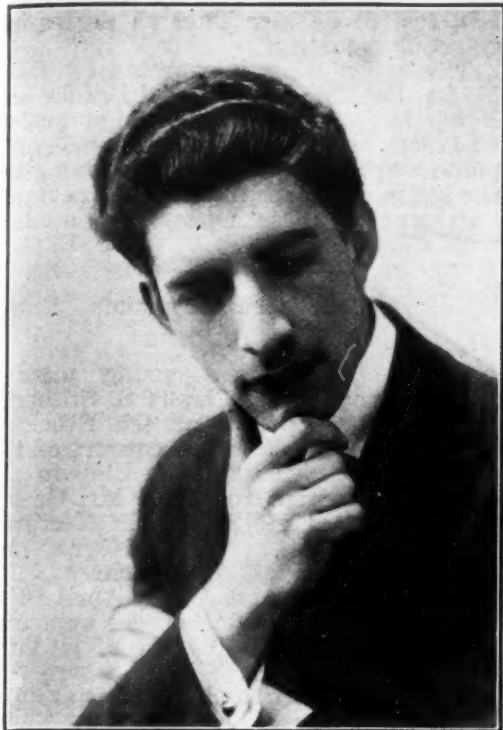
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NEW PIANISTIC STAR APPEARS ON HORIZON

Frank Sheridan Reveals Rare
Gifts as a Soloist with
Volpe's Orchestra

Two soloists—Lula Root, a contralto, and Frank Sheridan, pianist—figured on the second program of the Young Men's Symphony Orchestra in Aeolian Hall last Sunday afternoon. The regulations of courtesy which prescribe first consideration for the lady may be overlooked in the face of artistic issues, by virtue of which Mr. Sheridan claims priority.



Frank Sheridan, Signally Gifted Young Pianist.

This young man, who appeared last week as accompanist in a song recital, furnished a scintillating performance on this occasion of MacDowell's D Minor Concerto that set him at a bound among the most conspicuously endowed pianists of the past season or two. He played the delightful concerto as it should be played—with exceptional cleanness of articulation, with much deftness and velocity, with brilliancy, crisp rhythm and translucence of tone. Mr. Sheridan's technique is equal to all occasions, and the work gave him opportunity in plenty to exhibit the amazing fleetness of his fingers and flexibility of his wrists. His cultivation of the delicacy and lightness necessary in the second movement has not been at the expense of power, of which he has abundant reserves. In point of intelligence and taste Mr. Sheridan's playing is above reproach, and even in passages of mere fanciful coruscation

his fine musical feeling never deserts him. Here, truly, is an artist in a hundred, one of the few whose further disclosures are to be expectantly awaited.

Miss Root, a youthful person of beguiling presence, essayed "Che faro senza Euridice." The audience gave evidence of enjoying her singing by recalling her several times.

Under Arnold Volpe's inspiring baton the orchestra gave vigorous, if scarcely polished, presentation of Mendelssohn's "Scotch" Symphony, Beethoven's "Egmont" Overture and Liszt's "Les Préludes." All won much applause. The Mendelssohn work illustrated anew the curious discrepancy between that master's symphonies and overtures. The latter remain perennially fresh. The former seem platitudinous and hopelessly mid-Victorian. H. F. P.

RUBINSTEIN'S ANNUAL EVENT

Strong Patriotic Note to Characterize
Breakfast and Concert

Great preparations are under way for the Rubinstein annual breakfast, which this year is to be a Red, White and Blue War Breakfast and a wholly patriotic celebration. It will be held as usual in the ballroom of the Waldorf-Astoria at one o'clock on May 4. There will be many new features and surprises on this occasion. A song recital will be given by Lucy Gates and the assemblage will hear addresses by men prominent in the nation's affairs, who have been invited and have expressed their intention of attending. The upper tier of boxes will be reserved and will be at the disposal of the men in khaki and blue.

The guests of honor at the breakfast will be Mrs. Charles S. Whitman, Major-General Wood, Theodore Roosevelt, Burr McIntosh, John McCormack, Douglas Fairbanks, Rosa Raisa, Patrick O'Brien, Amelita Galli-Curci, Geraldine Farrar and Mary Pickford.

At the close of the breakfast Mary Jordan Baker and her assistants will be ready to accept subscriptions for Liberty Bonds. This will mark the finish of the club's drive for bonds begun by James Heron at the last afternoon musicale given on April 20. This campaign thus far has been highly successful.

CLUB'S "WHITE BREAKFAST"

Mundell Choral Society of Brooklyn
Holds Fourth Annual Affair

The fourth annual White Breakfast of the Mundell Choral Club of Brooklyn, held at the Hotel Bossert on Saturday morning, April 27, was notable from a standpoint of its eminent guests and sterling musical program. Over 200 Brooklyn women attended the breakfast. At the head table, Mrs. Carroll Leja Nichols, president of the club, presided, assisted by the club director, M. Louise Mundell. The guests of honor were Josef Stransky and his wife, Hallett Gilberté, Mrs. Jessica Lozier Payne and Arthur M. Howe, editor of the Brooklyn *Daily Eagle*.

Splendid speeches were made by Mrs. Payne and Mr. Howe, and a delightful musical program featured Master Bernard Baslow, pianist, who was heard on this occasion for the first time in Brooklyn. He played with remarkable facile

technique and commendable style the Chaminade "Toccata" and Theodore Lack's "Saltarelle-Caprice." Master Alfred Hardenburgh, seven-year-old soprano, sang in a sweet, high voice D'Hardelot's "Because," and Speaks's "Song of Spring." The Mundell Trio, consisting of Ruth Hoogland, Mrs. James W. Streeton and A. Claire Lampman, sang several charming selections, including "April Blossoms" and "Fragrance of the Rose," both by H. Clough-Leighter, and "Two Roses," by Gilberté. A. T. S.

Charlotte Lund Triumphs at Benefit
Concert in Montreal

In Toronto Charlotte Lund, the American soprano, scored a notable success at a concert in Massey Hall on April 16 in aid of Louis Ruthenberg, a Canadian violinist, now a prisoner of war in Europe. Miss Lund sang French songs by Massenet, Vidal and an aria from "Le Cid," and songs in English by Beach, Burleigh, Del Riego and Lehmann. As a result of her success, she will be one

of the soloists with the Toronto Symphony next season and will appear in twenty concerts in Canada. While there she sang for the soldiers in the hospitals, winning great approval with the song, "Keep on Hopin'."

Rosalie Miller Triumphs at "Globe"
Music Club Concert

Rosalie Miller, the soprano, scored a triumph at the *Globe* Music Club concert in De Witt Clinton High School on April 24, with Richard Epstein at the piano. Miss Miller sang two groups, the "Mignon" aria, "Connais-tu-le-pays," "Two Rispetti" of Wolf-Ferrari and Rogers's "April Weather," arousing great enthusiasm. On April 26 Miss Miller sang several popular songs and national anthems for the Liberty Loan drive at St. James, L. I.

A. M. Weingartner, director of the Bethlehem Steel Company band brought his band to New York on April 25 to participate in the Liberty Loan parade.

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DETROIT ORPHEUS CLUB CLOSES SEASON WORTHILY

Choral Forces Have Delightful Aide in
Jean Cooper—Greta Torpadie
Acclaimed with Glee Club

DETROIT, MICH., April 25.—The Orpheus Club, under the leadership of Charles Frederic Morse, closed its seventeenth season with a thoroughly delightful concert at the Hotel Statler on the evening of April 16, assisted by Jean Vincent Cooper, contralto, and Harriet J. Ingersoll, pianist.

After the customary Hymn of Thanksgiving the club opened the program with Bantock's "Jesus, Lord of Heaven," interpreted in the virile style in keeping with its spirit. Three student songs of Finland proved a decided novelty and won instant popularity. Especial mention should be made of Waldo Fellows, who sang the solo part in "Carry Me Back to Old Virginny" finely. A MacDowell "War Song" and the "Battle Hymn of the Republic" were the final offerings of the chorus and completed a program which reflected much credit upon the club and its competent director.

Miss Cooper sang charmingly three attractive little French songs, Fauré's "Les Berceaux," "La Brise" of Saint-Saëns and "L'heure de pourpre," by Holmes. Following "O Don Fatale," Miss Cooper contributed a group of songs well adapted to display the volume and freshness of her voice, as well as her dramatic instincts. This group included "My Love Is a Muleteer," by Di Nogeno; "My Heart Is a Lute" of Woodman; Leoni's "The Leaves and the Wind" and Fay Foster's "One Golden Day."

Harriet Ingersoll acted as accompanist and, as usual, acquitted herself excellently.

Greta Torpadie appeared at the Hotel Statler on the evening of April 23 as soloist for the Detroit Glee Club. Her offerings included groups of Scandinavian, English and French songs, in all of which she sustained the reputation she made here earlier in the season as soloist with the Detroit Symphony Orchestra. She had the able assistance of Elizabeth Ruhlman at the piano.

The Glee Club, under the direction of J. L. Edwards, organist and choirmaster of St. John's Episcopal Church, gave a creditable performance. M. McD.

NEW HAVEN'S MUSIC EVENTS

Troostwyk Forces in Enjoyable Concert
—San Carlos Give Two Operas

NEW HAVEN, CONN., April 21.—The eleventh annual concert of the New Haven String Orchestra, Prof. Isidore Troostwyk, conductor, was given lately in the Sprague Memorial Hall. The proceeds were given to the local chapter of the Red Cross. A large sum has been reported realized for the cause. The soloists this season were Tilla Gemunder, soprano, and Louis Wolff, violinist, assisted by the Harugari Liberty Chorus, under the leadership of Max Dessauer.

The program opened with a spirited performance of the "Star-Spangled Ban-

ner," after which followed the Overture to "The Merry Wives of Windsor," capitolally played. A novelty was the Mozart "Serenade," heard for the first time in New Haven. The orchestra played it finely. Rubinstein's "Kamennoi Ostrow" was another enjoyable number.

Tilla Gemunder chose for her first number the aria "O patria mia," from "Aida," revealing a voice of much beauty. She later scored in songs by Gilbert, Troostwyk and Claude Warford. Louis Wolff's playing of Wieniawski's "Souvenir de Moscou" earned cordial approbation. The Harugari Liberty Chorus was heard in "My Country," "Tis of Thee," and Scene and Prayer from "Cavalleria." The chorus was well trained and sang with verve.

The San Carlo Opera Company gave two performances at the Shubert Theater on Monday and Tuesday of this week. The operas presented were "Rigoletto" and "Il Trovatore." Large audiences greeted the company.

Florence Otis, soprano, and Hallett Gilbert, the composer, were the artists heard at the musicale given on Thursday afternoon at the home of Mrs. William P. Tuttle. The event was for the benefit of the Lafayette Fund for Destitute French Babies. A feature of the program was the group of songs by Mr. Gilbert, who played Miss Otis's accompaniments. Miss Otis had to add a number of encores. A. T.

MUSIC IN SAN ANTONIO

Book Is Admission Price to Tuesday
Club's Concert—Teachers Elect

SAN ANTONIO, TEX., April 16.—A concert under the auspices of the Tuesday Musical Club was given for the purpose of augmenting the library of Kelly Field. Each person attending donated a book, about 250 being presented. The Tuesday Musical Auxiliary Chorus gave three numbers excellently, under the direction of Julian Paul Blitz. The last number, written by John M. Steinfeldt, a local composer, was beautifully sung and aroused marked enthusiasm. Mrs. L. L. Marks, soprano soloist, gave a fine interpretation of the "Elegie" by Massenet. The Violin Octet, directed by Mrs. Ed. Sachs, and two harp solos by Mme. Fonte Howe proved highly enjoyable. In a Donizetti aria Mrs. D. Acugna displayed a pleasing voice.

The San Antonio Music Teachers' Association held its annual election of officers, April 13. Clara Duggan Madison was elected president; Fred King, vice-president; Stella Huffmeyer, secretary, and Kittie Noble, treasurer. Arthur L. Manchester of Georgetown, president of the State Teachers' Association, gave a lecture, April 10, on "Standardization." After the lecture Mr. Manchester and the members of the association were entertained at the home of Mrs. J. J. Hoit. C. D. M.

Pianist Admired in Wilmington Recital

WILMINGTON, DEL., April 20.—D. Hendrix Ezerman, pianist, gave unalloyed delight to a large and discriminative audience which heard him at the New Century Club Thursday night. He gave a commendable performance of a taxing program. T. C. H.

ROTHWELL PUPILS REVEAL THEIR CREATIVE PROWESS

Program of Piano and Vocal Works by
Youthful Composers Is Charged
with Genuine Interest

The concert of original compositions given by the pupils of Walter Henry Rothwell on April 22 at the MacDowell Club was in many ways engrossing. In the works presented the banal was con-



Walter Henry Rothwell, Who Presented
His Advanced Pupils in Composition
in a Recital in New York Last Week

spicuously absent; the characteristic tendency was toward the impressionistic style of writing.

The works that perhaps received the greatest amount of applause were those of Ethel Glenn Hier. These included four songs, "May Song," "In a Carpenter's Shop," "Japanese Lullaby" and "The Way That Lovers Use." In all of them Miss Hier disclosed a delicate lyric quality, and an ability to write charming melody. The first two were sung by Mabel Beddoe. "May Song" has a whimsical tune and a flowing accompaniment

which lent it charm. Her second work, to a poem by Sara Teasdale, was unusual and seemed vaguely reminiscent of a César Franck carol. Her last two works were sung by Rosalie Miller; they were settings of poems by Eugene Field and Rupert Brooks.

Another group of works was by Margaret Bucklee, a girl of twenty. Although mature technically, the personal element seemed absent. Her Variations for piano and her song "Moonrise" were perhaps her best offerings.

Marion Bauer was represented by five songs and three "Impressions" for piano. Such fine works as her "Impressions" and "Lad and Lass" merit especial mention. They demonstrate an ability to limn delicate musical impressions, and were perhaps the most satisfying works heard at the concert.

Some simpler but smooth-flowing and pleasing songs were those by Rosalie Hausmann. Those, too, by Mabel Wood Hill are to be mentioned as possessing splendid sincerity.

The songs were interpreted by Lucy Meder, Rosalie Miller, Mabel Beddoe and Helen McGee, who deserve high praise. Cadance Meakle played Miss Bauer's piano works, and Amelia Galloway gave the violin obbligato to one of Miss Bucklee's songs. These artists have studied with Elizabeth Rothwell. F. R. G.

Brooklyn Audience Applauds Frank
Gaebelein, Pianist

Frank Gaebelein, a young pianist, who is studying with Louis S. Stillman, appeared on April 9 at the Brooklyn Academy of Music in the concert of the New York University Glee Club in aid of the Samaritan Hospital. Mr. Gaebelein was heard in the Chopin Nocturne in D Flat, Scott's "Danse Nègre" and the Chopin B Flat Minor Scherzo. He was heartily applauded. On April 16 at the College of New Rochelle he appeared in a program given by the New York University Musical Clubs, where his playing of Liszt and Chopin aroused much enthusiasm.

Lawrence Goodman Enlists in Navy

Lawrence Goodman, pianist, of the faculty of the Von Ende School of Music, New York, has enlisted in the navy. For the present Mr. Goodman is continuing to teach a limited number of pupils at the school, as he is stationed at Brooklyn.

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DOWAGER OR COCKNEY, ALL LOVE MUSIC IN ENGLAND, SAYS MARTHA CUNNINGHAM

**American Soprano Describes
Guinea Concerts for the Aris-
tocracy and Her Sixpence En-
tertainments in the Slums—
Refused to Accept Berlin
Opera Engagement Because
of German Men**

Of course, we all love the English now. And yet we, the proletariat—and this is particularly true of the vaudeville habitué who grows merry over the dull wits of a monocled toff—are apt to think that the English, from the artistic point of view, are decidedly apathetic. Now we are to be undeceived by Martha Cunningham, the American singer—and she ought to know. Miss Cunningham has returned to America after several years of unusually successful work in England, and it is she who assures us that toward the artist, the musician especially, the English are one of the most cordial peoples of Europe.

"Ever since I was very young I have been studying abroad," began Miss Cunningham. "And I have traveled extensively. I have been through the greater part of Europe and have even had the rather unusual experience of traveling through the interior of the Holy Land, guided by a sheik and paying tolls to the Bedouins who ruled the towns."

"It was an Englishwoman, however, who gave me the incentive to devote myself to vocal training and again it was an Englishwoman who gave me the first opportunity of appearing in public. For devoting myself to singing I must thank Liza Lehmann. My family had long known Miss Lehmann's mother, and when I went to England I sang before the composer. Liza Lehmann praised



Photo by Sarony

Martha Cunningham, American Soprano

my voice highly and urged me to have it trained—and that started me in my studies.

"After seven years of training, which included work under Mme. Marchesi, Mme. Laudi and Frau Dr. Maria Wilhelmj, I came across another English woman who gave me the second impetus in my work. My brother and I were spending some time in Italy, and at our hotel was one of those dear, old, conservative English dowagers. For one month she never spoke to us. (After all, a rather long probationary period is necessary for the 'dreadful American In-

dian!') Then one day she came up to my brother and said, 'You are two of the most exemplary people I have ever met. I should never have taken you for Americans. When you come to London you must visit me; I shall help you.' And when I went to London I did—and so did she."

"Then followed my first season in London. I had known no one beyond my kind old dowager when I came there, had had no manager and had to earn my living. Yet everyone was so cordial. My friend made a reception for me, introduced me and after that I had an engagement at some 'At Home' or concert for almost every day. During my second season in London I had the very trying experience of substituting at the engagements of Amy Sherwin, who was taken ill. Before every entrance on a program, I had the discouraging experience of hearing the audience's long sigh of regret when they learned that Miss Sherwin would not appear. But this set me on my mettle and, as for the English audience, it was perfectly fair. So by the time the recital was over we were all friends."

"After the second season I began teaching in London—and besides this I began my own series of matinee concerts. These concerts were a most interesting part of my work in London. One day the Duchess of Somerset had said to me: 'Two hours is a very long time to stay at a concert when there is so much to be done. If we had only one-hour concerts, how lovely that would be.' And that gave me the idea. For four seasons I had one-hour concerts, serving tea at the end. At these I presented one well-known artist and one new artist, in this way bringing out many new singers."

Music for the Cockneys

"Perhaps my most interesting work in London, and the work that showed me that the spirit of artistic cordiality was to be found even among the cockneys, were the concerts I gave every night at World's End Chelsea (I just love that

name), which is somewhat like our Bowery. On these nights I would repeat the program I had given in my Guinea (five dollars, if you please) recitals for sixpence. And how they would whistle, those cockneys and applaud! They almost outdid my other audience in enthusiasm. And none of your popular music for them; they were offended unless you gave them the best. After the concerts we would serve coffee and cake for an extra pence, and we did have fine times feeding them. Of course, we saw to it that persons without a pence miraculously got the coffee anyway—and they rather liked that."

"Don't think," went on Miss Cunningham, "that I've spent all my musical life in England. I almost sang in Berlin's opera once, but probably intuition made me change my mind. My teacher, Frau Wilhelmj, had taken me to Berlin and there I had a hearing and was offered a contract for three years. I was ready to accept it at first and my aunt and I were preparing to settle down in Berlin. As I was returning from the first rehearsal, however, I was accosted by three men in succession. This made me feel that the Berlin public could hardly understand the spirit of the American woman trying to succeed. And I refused the contract and returned to England, where a woman can go about quite unmolested."

"I'm going to stay in America now," continued Miss Cunningham, "and I am eager to do the same work here as I did abroad. I love to teach and, above all, I love to emphasize the diction, the expression of the idea, in my vocal instruction. I once took diction lessons with a famous old English actress, and she used to say to me, 'When you say your lines remember the little boy in the gallery who has paid his shilling for a seat.' And that is what I like to tell my pupils, to remember the lover of music 'way up in the gallery and let him hear that the idea the poet of the words as well as the musician were trying to express."

"Personally I am quite a disciple of the Shavian *Pygmalion*. I believe that you can tell a person by the way he speaks. I've taken cockney girls in England—who said 'trine' for train and 'ow for how—and I taught them to talk as well as the very democratic but discriminating aristocracy."

"Of course, up to now in America," said Miss Cunningham to me in conclusion, "I have been doing much war work—it is the only work one goes into wholeheartedly now. And yet I have gone back with full force to teaching and singing now, because, after all, even in war time, we must go on having art. We must perpetuate the ideal and beautiful."

So sincere and yet intense had been Miss Cunningham during her talk on the kindness of England, that when I left I felt convinced and happy that England had extended a welcome hand to our earnest and talented artists, even before she had become our ally.

FRANCES RUTH GRANT.

BERENICE WYER

PIANIST-COMPOSER

IN HER MUSICAL SETTING OF

PAOLO AND FRANCESCA

Text by STEPHEN PHILLIPS

Given in costume with mediaeval stage setting in collaboration with

WILLIAM OWEN

Eminent Shakesperian actor, formerly supporting Julia Marlowe.

PRESS NOTICES

Chicago American

"Something new and enjoyable was Berenice Wyer's musical version of 'Paolo and Francesca.' She has the soul of a musician, I think, and I can pay no greater compliment. She plays with a clean, suave touch, and a very evident feeling for harmony of tone. William Owen, reader, has a very clear enunciation and made his reading interest-



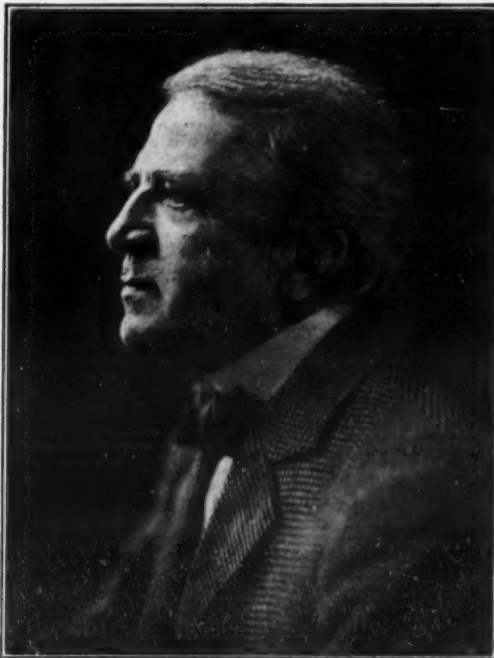
ing and convincing as well. Mr. John Rankl has an agreeable voice. He phrases with taste and "intelligence."—Chicago American.

Musical America

"A unique entertainment; the music is always interesting, the Soldier music being especially liked. The Wedding music was individual, and in the beautiful building and elaborating of themes the composer showed a true musical instinct that should take her far."—Musical America.

A successful first performance of this reading was given on January 22, 1918, in the ZIEGFELD THEATRE, CHICAGO

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Ruth Wilson and Aides Delight Hearers in Wilmington, Del.

WILMINGTON, DEL., April 27.—Ruth Wilson of Philadelphia, who is contralto soloist of the Westminster Presbyterian Church of this city, gave a recital at the New Century Club this week, much to the delight of a small but appreciative audience. She was assisted by Carlton Cooley, violin, and Nicholas Douty, pianist, one of whose compositions, "The Lotus," she sang with commendable effect. Her program embraced works ranging from Handel to Massenet. She is essentially a dramatic contralto and aims for the operatic stage. Mr. Cooley won much applause in works by Fibich and Kreisler. Especially effective was the blending of tone in three trios which closed the recital. T. C. H.

Give Concert for French War Orphans at Connecticut School

A concert for the French war orphans, which was successful artistically and financially, was given at the Westover School in Connecticut on April 20 by Louise Homer, soprano; Mme. Vera Fonaroff, violinist, and Mrs. Joseph Fyffe, pianist. Florence McMillan at the piano was an able accompanist. Mme. Homer sang "A Pastoral" by Veracini, an aria of Donizetti's and a group of Sidney Homer's songs. Mme. Fonaroff and Miss McMillan pleased especially in Franck's Sonata for violin and piano. The performance netted over \$500 for the fund.

Jeannette Thomas, soprano, a pupil of Jessie Fenner Hill, recently earned hearty praise for her singing at the French Club concert in Union Hill, N. J.

HONOR MEMORY OF CLAUDE DEBUSSY

Maggie Teyte, Harold Bauer and
the Flonzaleys in Impressive
Memorial Concert

Debussy Memorial Concert, MacDowell
Club Gallery. Soloists: Maggie Teyte,
Soprano; Harold Bauer, Pianist; Flon-
zaley Quartet, Adolfo Betti, Violinist;
Alfred Pochon, Violinist; Louis Bailly,
Viola; Iwan d'Archambeaux, 'Cello. Ac-
companist for Miss Teyte, Walter
Golde. The Program:

Estampes, "Pagodes," "Soirée dans
Grenade," "Jardins sous la Pluie," Mr.
Bauer; "Claire de Lune," "La Cheve-
lure," "Chevaux de Bois," Miss Teyte;
Quartet in G Minor, Op. 10, Flonzaley
Quartet; "La Flute de Pan," "Receuil-
lement," "Green," Miss Teyte; "Children's
Corner," Mr. Bauer.

Debussy memorial concerts are becom-
ing the order all over the nation, so it
was inevitable that New York should
fulfill its obligation to the memory of

HALLETT GILBERTÉ'S Successful Songs

"THE DEVIL'S LOVE SONG"

"AH! LOVE BUT A DAY"

"AN EVENING
SONG"

"SPRING SER-
ENADE"

"DUSKY LUL-
LABY"

"YOU IS JES' AS SWEET"

AND THE

U. S. A. WALTZ SONG

"MOONLIGHT - STARLIGHT"

What the Press says of them

"Clear and distinct was Mme. Jomelli's rendering of 'Spring Serenade' and 'Dusky Lullaby' was as a lullaby should be, smooth, quiet and sung with such ease that even the audience was lulled, to be stirred anew by the love message of 'Ah! Love But a Day,' a fitting climax to the trio of Gilberté's compositions."—Duluth News Tribune.

"'Moonlight - Starlight,' Gilberté's waltz song, was Mrs. Otis's most brilliant achievement. Her voice sparkled and scintillated in its elaborate colorature and the way she took the high E called forth many admiring comments. This number was a triumph for the composer no less than for the singer."—Lewiston (Me.) Journal.

"The creation that undoubtedly will impress more strongly the public to which he appeals is the 'Devil's Love Song.' This is one of the few outstanding achievements in dramatic, colorful and stirring writings by native song composers. Mr. Granville set forth its amorous passion and its mocking spirit with vocal opulence. A sense of its character and an intense feeling that exacted great enthusiasm."—Newark Evening News.

"An evening song by Gilberté was an exquisite little number sung by Miss McConnell, reaching a climax and finale even before the end is looked for."—Bangor (Me.) Daily Commercial.

"'You Is Jes' as Sweet' and 'Spring Serenade,' sung by Leon Rice, caused such a storm of applause that they had to be repeated. Gilberté writes in a highly brilliant vein and his songs make an instant appeal. Melody of an infectious kind is the dominant characteristic and his songs should have a wide appeal to singers."—Atlantic City Evening Union.

"Perhaps the greatest of Mme. Sharlow's ability was in Gilberté's dramatic song, 'Ah! Love but a Day.' Her rendering of the music and her interpretation of the spirit of the song revealed the soul and temperament of the true artist."—Louisville Herald.

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the lamented composer of "Pelléas." In one way, the MacDowell Club concert was unique—the program actually represented Debussy, and fair representation is the highest form of homage.

The introductory remarks of Emilie Frances Bauer, who knew the elusive Debussy and his family in his home, would alone be worth a special article.

Maggie Teyte is one of those rare souls, an Anglo-Saxon (she is one, is she not?) with Gallic interpretative *finesse* and the still rarer faculty of being able to satisfy even the rabid Debussyite. Miss Teyte sang with warmth and infinite intelligence and, needless to say, she was the heroine of this joyful memorial service. Walter Golde's accompanying was impeccable throughout.

Likewise, Harold Bauer entered into the spirit of the occasion. As he has long been a protagonist of the Debussy music, it was peculiarly fitting that Mr. Bauer should be elected to expound some of his compositions. Some pages of the interrogating "Estampes" need all the personal warmth and illumination an artist like Mr. Bauer can lend them. He played the "Children's Corner" bits blithely and wittily, although we admit we might not have smiled with the rest of the delighted auditors if we had not read the vitally important titles.

The inspired G Minor Quartet, with its amazingly beautiful scoring, was made by the Flonzaley Quartet to sound what the work is, one of the great examples of modern composition.

The entire proceeds of the concert have been forwarded, through the American Friends of Musicians in France, to L'Aide Affectueuse aux Musiciens, of which Debussy was a patron. A. H.

SCHUMANN DELIGHTS TROOPS

Stephens Forces Sing at Camp Merritt—
Other Patriotic Activities

The Schumann Club, Percy Rector Stephens, conductor, appeared for the troops at Camp Merritt, Tenafly, N. J., on Thursday evening, April 25, under the auspices of the Knights of Columbus. Mr. Stephens, who has taken the club to the various camps within an easy distance of New York, presented a program which was greatly enjoyed by an audience of some 1800. American songs by Stephens and Taylor and a group of Burleigh's Negro Spirituals, as well as Italian and French songs, were given.

On Saturday afternoon, April 27, the Schumann Club, under Mr. Stephens's direction, appeared for the Liberty Loan drive at Lord & Taylor's, singing various numbers, including several patriotic pieces, and on Thursday evening, May 2, at the Pelham Bay Naval Training Station, where they gave a program for the sailors and Percy Hemus, Edward J. McNamara, the Irish baritone, was the soloist with the club on these occasions.

Pupils of W. Warren Shaw, Philadelphia
Teacher, Have Active Season

PHILADELPHIA, April 20.—Vocal pupils of W. Warren Shaw, the Philadelphia teacher, have been exceedingly active during the current season. Horace Hood, baritone, member of the Philadelphia Operatic Society and former soloist at St. James' Church, has accepted a position as soloist at the First Baptist Church. John Noble, tenor soloist of the First Presbyterian Church, Germantown, appeared with success as one of the principals in a recent production of "Robin Hood" by the Philadelphia Operatic Society. Mrs. William Hyslop and Ann Smit were among the featured singers at the Matinée Musical Club's concert. Edna Fauser won praise in a joint recital with Grace Hollenback, pianist, in the Rajah Temple, Reading, Pa., on April 16, and Florence Kemmerer scored as one of the soloists with the Allentown Orchestra.

Foster Songs Widely Used This Season

Fay Foster's songs have been widely sung during the present concert season, a long list of singers using her "Japanese Sketches" and "Japanese Sword Songs," as well as her "My Menagerie" and "Your Kiss." These last two were first introduced by Louis Graveure at his New York recital in Aeolian Hall in December, where "My Menagerie" was so enthusiastically received that Mr. Graveure informed the publishers of the song that he would sing it on all his programs. He also included "Your Kiss" on many of them. Miss Foster's "Nipponese Sword Song" has also had many hearings, Vernon Stiles having sung it on twenty programs of his spring tour, which has just ended.



JACOBINOFF



Fourth appearance with the Philadelphia Orchestra

TRIBUTES

Sascha Jacobinoff played the violin concerto of Tchaikowsky in an inspiring fashion. First attention was drawn to the glorious tone of the Guadagnini violin—a quality of warmth and passion and vocal resilience. The musical score itself is suited to the player's temperament. Mr. Jacobinoff gave to it a fiery impetuosity, a facile technique, and anxious sincerity, a reverence for the composer's meaning and desire. This work has been the Matterhorn among concertos. When Tchaikowsky dedicated it to Auer the latter put it aside as impossible. To any but the most expert it presents difficulties that are insuperable. Mr. Jacobinoff more than succeeded. He played with a matured assurance and a command of an art that has far transcended the mechanics of fingering and bowing.—Philadelphia Public Ledger, Philadelphia, April 13, 1918.

That greatly gifted and very promising young violinist, Sascha Jacobinoff, was the soloist.

In addition to the command of the bow and of the finger-board to which he has attained, Jacobinoff plays with feeling and intelligence and good taste and a lovely quality of tone. For this latter reason he was most satisfying in the slow movement, but his delivery of the rapid runs and arpeggios was always sure and clear.—Philadelphia Inquirer, April 13th, 1918.

The soloist, Sascha Jacobinoff, is well known to Philadelphia. His playing of the Tchaikowsky Concerto in D major was marked by a warmth of tone and a technical fluency that might be envied by many more matured violinists. Jacobinoff's strong point is his ability to play with expression—a phase of musical development which usually comes only with maturity. It was a wretched day for violin playing and the young artist performed miracles in keeping so well in tune. He was warmly received and was obliged to return again and again to the platform.—Philadelphia Record, April 13th, 1918.

Mr. Jacobinoff had set for himself a difficult task in attempting the Tchaikowsky concerto. It was more than an attempt, however, in fact, a genuine success. The young violinist is well equipped in technique and possesses the intelligence and temperament necessary to lead him upward to the goal. He showed splendid facility in the difficult bravura passages, doing intricate feats of bowing with encompassing skill, and there was much beauty and charm in his delivery of the canzonetta and all of the cantabile measures. The first elaborate cadenza was a notable achievement in itself. He was received with marked cordiality.—Philadelphia Evening Bulletin, April 13th, 1918.

The soloist was Sascha Jacobinoff, who played the Tchaikowsky work in a manner which elicited much applause. Mr. Jacobinoff is well known to Philadelphians and his reception proved that he is held in good artistic regard, and he did not disappoint his many admirers yesterday. Probably the most salient characteristic of his achievements yesterday was his bowing which was especially virile. He could impart much needed knowledge in this respect to many other violinists, who are some years his senior. In the final movement he was singularly effective and it was his vivacious climax which was responsible for a large measure of the plaudits.—Philadelphia Evening Telegraph, April 13th, 1918.

Besides four appearances with the Philadelphia Orchestra Jacobinoff has appeared twice with the New York Philharmonic Orchestra and three times with the St. Louis Symphony Orchestra

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Little Symphony Members "Play," Spurred on by Director Barrère



GEORGE BARRERE, the distinguished conductor-flautist, and his Little Symphony, recently made an exceedingly strenuous tour of western New York and Canada which was relieved by a few hours of welcome relaxation at Niagara Falls. At the latter place emigration officials held the party over from one train to another while their antecedents were being investigated. They were found to be one hundred per cent American and there was no more hesitation about having them enter Canada.

PAULIST CHORISTERS AND BONNET CHARM ATLANTA

Famous French Organist Plays on City's
Large Instrument—Banner Quartet in Concert

ATLANTA, GA., April 25.—Two events that received a more than ordinary welcome were the recital of Joseph Bonnet, the French organist, at the Auditorium, Thursday night, and the concert of the Paulist Choristers of Chicago, Monday night.

Mr. Bonnet's recital, under the auspices of the Georgia Chapter of the American Guild of Organists, was one that displayed, probably as never before, the tremendous possibilities of Atlanta's great organ. The program included such numbers as the Fantasia and Fugue in G Minor, by Bach; the Choral in A Minor by César Franck; Mr. Bonnet's own composition, "The Rhapsodie Catalane" and others.

The Paulist Choristers of eighty boy voices attracted almost a capacity audience. The success with which Father William J. Finn has tutored the youngsters was splendidly demonstrated. Unusually noteworthy were the solos of Hallet Dolan, William Hallisey and Richard Finn.

The Banner Quartet, consisting of Michael Banner, first violin; Mary Miller, second violin; José Gasca, viola, and Raymond Thompson, cellist, appeared in concert at Cable Hall Thursday night, the first public appearance of this organization since it was sponsored last winter by the Concert Club.

Elizabeth Howry, an Atlanta girl, was enthusiastically received at her song recital at Cable Hall last week. Mrs. Armond Carrol was her accompanist. The recital was under the direction of the Music Study Club. Lillian Daly's piano recital at Edison Hall was an interesting event of last week. L. K. S.

'MUSICAL AMERICA' IN CLASS

Used to Illustrate Talk on Salesmanship
in Charles City High School

CHARLES CITY, IOWA, April 24.—A new use was made of MUSICAL AMERICA recently when this paper was employed as the basis for a talk on salesmanship before the local High School with one of the faculty as the supposed buyer. All the desirable points of MUSICAL AMERICA were well brought out and the numerous reasons why a subscription for it should be taken, with comments on the annual number in October. Mephisto was roundly praised and Cantus Firmus would have enjoyed the play on his part.

The Musical Alliance came in for its full share of praise for its initiative and its worthy cause and assurance that there would undoubtedly be the proper recognition of music in the public schools and proper credit for efficiency in its study. The detailed and illustrated write-ups of all new operas were given special mention. The facility with which one could keep track of musical activities in all parts of the United States, as well as foreign regions, by weekly reading of this periodical, was exceedingly well brought out. B. C.

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"Saba Doak demonstrated again her rank among the best concert singers. Her stage presence and style of singing is artistic—her tone combines purity and sweetness with power—a quality only too rarely found. Her diction is as nearly perfect as possible."—*Chattanooga News*.

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PRESENT GIFTED PUPILS OF ELINOR COMSTOCK

Carrie Auslander and Clara Weiss
Appear in Brilliant Piano
Recital

Carrie Auslander and Clara Weiss, pupils of Elinor Comstock, the New York piano teacher, appeared in recital in Miss Comstock's studio on Sunday afternoon, April 28. Both of these young women exhibited talent of exceptional order; in fact, many a pianist less gifted has made an Æolian Hall debut this season.

Miss Auslander played Beethoven's Sonata, Op. 52, and a group including the "Chant Polonaise," Chopin-Liszt; "The Trout," Schubert-Liszt; "By the Brookside" and "Chant d'Amour," Stojowski; Etude, Arensky, and a MacDowell Etude. She displayed the commendable individuality, withal the fine restraint, which seems to characterize the playing of Miss Comstock's pupils.

Miss Weiss played the Grieg Concerto, two Chopin Preludes, Paderewski's "Légende," Leschetizky's Barcarolle, and encores, and united in the Thern "Romance" for two pianos with Miss Auslander. Miss Weiss showed the same technical fluency and instinct for color.

WITHERSPOON ENDS LECTURES

Teacher as Final Advice Advocates Old
Methods; Rejects the Faddists

Herbert Witherspoon gave the last of his lectures for the pupils of the Witherspoon Studios, April 24. A review was given of all the principal points made during the course, and emphasis laid on the benefits of the natural method and the prevalence of fads in singing. Mr. Witherspoon said: "Some fifty-four books written by as many faddists have been published in the past few years, and

yet success in the art of singing has come to those who have followed the older methods. 'You must learn to pronounce well with proper breathing,' until it becomes second nature to you."

Mr. Witherspoon sang "Air de Tambour Majeur" and "Caro mio ben," and Emma Gilbert, contralto; Thomas McGranahan, tenor, and John P. Quire, baritone, artist-pupils, gave a program of much interest. Splendid natural voices with clear diction and excellent style gave the program a professional color. The very large attendance at the lecture gave proof of the popularity of these talks. Mr. Witherspoon, in a crisp, forceful way, injected humorous little anecdotes into his talk as illustrations. His knowledge of musical literature was evident in the widely varied numbers given by his pupils and himself.

'OPTIMISTS' HEAR NEW WORKS

Joseph Zoellner, Jr., and Fred Stopper
Represented on Club's Program

The Society of American Music Optimists gave its third concert on Sunday afternoon, April 21, at the Hotel Marcellines, New York. The program on this occasion presented Maximilian Pilzer in a group of his charming violin compositions, "Novelette," "Meditation," "Valse Caprice" and "Berceuse," accompanied by Dorothy Pilzer at the piano. Hallett Gilberté was represented by a group of songs, admirably sung by Florence Otis, soprano, his "Laughing Song" being singled out for especial approval, and three baritone songs, among them his "Devil's Love Song," sung by Charles Norman Granville. Mr. Gilberté presided at the piano.

Two new composers were introduced, Joseph Zoellner, Jr., playing two of his manuscripts, "Elegie" and "Valse Caprice," and Fred S. Stopper, whose songs, "Recessional," "Magdalen" and "Mine Arms Are Empty," were sung by Marie Stone-Langston, mezzo-soprano, accompanied by Virginia Snyder at the piano.

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That Damrosch-Sonneck-Sousa Version of the "Star-Spangled Banner"

To the Editor of MUSICAL AMERICA:

I have always read Mephisto's writings in MUSICAL AMERICA with interest. Is he not misinformed concerning the status of the Damrosch version of the "Star-Spangled Banner"? This version has not been adopted or authorized by the Government or by the Commissioner of Education. It has no official standing whatever as yet. Any member of the Earhart-Damrosch Committee will confirm this statement. A letter dated April 19 from Mr. O. G. Sonneck contains the following:

"Of course, our version was merely in the form of a suggestion submitted to the Bureau of Education in Washington and has not been officially adopted by the Government."

As chairman of the Board of Directors at the Evansville meeting allow me to express my thanks and appreciation for the splendid report of the Conference in last week's MUSICAL AMERICA.

Cordially,

HOLLIS DANN, Principal,
Department of Music,
Cornell University.

Ithaca, N. Y., April 22, 1918.

Wants Musical Alliance to Work for Standardized Version of Our Anthem

To the Editor of MUSICAL AMERICA:

It has been the burden of my efforts, this year especially, to promote the singing of our patriotic songs in our schools and to teach the "Star-Spangled Banner" according to what I supposed was the standard arrangement, adopted by the military authorities at least of our own State of Indiana. That arrangement is the one used in "Fifty-five Songs and Choruses for Community Singing," published by C. C. Birchard and adopted by the Music Supervisors' Conference last year.

If the people of all communities knew that this particular arrangement had been adopted as the standard, they perhaps would be more willing to use it and learn it. But the Great Lakes Naval Station Band and some other military bands are still playing it the old way, and the result is that no one seems to recognize any arrangement as authoritative. The audiences nowadays, in singing our patriotic songs, seem to show great indifference toward the songs, and until there is something done toward standardizing the arrangement, at least, of the "Star-Spangled Banner," the singing will continue to be heartless and indifferent. The school children are putting the "grown-ups" to shame in the matter of singing these songs!

Why should not the Musical Alliance assume the responsibility of standardizing our national anthem, if it is to continue as such?

MILDRED FAVILLE,
Supervisor of Music.

La Porte, Ind., April 17, 1918.

How Many "100 Per Cent" American Artists?

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA I notice a well-known pianist advertised as an "American Product," although it is common knowledge that he is a pupil of Leschetizky. I wonder how many will agree with me in the following rate of

American percentage which to me seems perfectly logical.

It is my unique position to be an American artist who has received his entire training under an American who himself was entirely trained in America. This entitles me to 100 per cent American.

An American who has been entirely trained in America by an artist himself trained in Europe, 75 per cent American. An American trained himself in Europe, 50 per cent American.

Musicians are, as a rule, rather interested in statistics, so I hope to receive a few confirmations or denials of my "American Percentage Table."

Very truly yours,

EDWARD MORRIS.

New York, April 19, 1918.

Rôle of "Weight Playing" in Piano Study

To the Editor of MUSICAL AMERICA:

So much has been written on the subject of relaxation and what is known as weight playing that additional printed opinions are apt to find apathetic readers. Yet I cannot refrain from expressing my views on this much misunderstood problem.

Weight playing and the pressure touch most certainly have their legitimate uses in piano playing. However, these twins, relaxation and weight, are suffering from their friends, many of whom are so enthusiastic that they believe Liszt, von Bülow and Thalberg were absolutely inartistic and mechanical in their method of technique. Our present day virtuosos may, as is maintained, use weight playing in much of their performance. Nevertheless, they have spent years in arduous work, done in the "old-fashioned" way, and as a result have a firm foundation. Then they are safe in taking advantage of new technical discoveries.

Weight playing is not for the beginner, but for the pianist who has that indispensable attribute, a complete finger technique. There is no royal road to technique. Hours of daily work through years are necessary for its acquirement. After a student has passed through this labor he will find value in these much heralded principles.

Yours sincerely,

LOYAL R. BLAINE.

New Brunswick, N. J., April 17, 1918.

Greetings to Mephisto

To the Editor of MUSICAL AMERICA:

I herewith remit for my renewal of my subscription to MUSICAL AMERICA, with congratulations for your continued high standard of musical journalism. My kindest regards and greetings to Mephisto, whose pages are always informing and entertaining.

Yours sincerely,

Mrs. ROBERT L. COX.

Houston, Tex., April 14, 1918.

Pays Tribute to "Musical America's" Work in Behalf of Community Singing

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA has done a great deal toward making our nation a musical one and a singing people.

The movement of "Everybody Sing!" has certainly captured Fresno. We are singing as never before.

JOHN HENRY LYONS,

Supervisor of Music in Public Schools.

Fresno, Cal., April 15, 1918.

Seeks Pupils of Dr. Ottmar Rutz

To the Editor of MUSICAL AMERICA:

May I inquire through your columns if there is anyone in New York or vicinity who knew or studied with the late Dr. Ottmar Rutz of Munich? Dr. Rutz was the discoverer of a comprehensive psycho-physical theory for the classifica-

tion of artists, writers, composers and musical interpreters. A copy of his book, "Sprache, Gesang und Körperhaltung," came into my hands by accident and has aroused my interest from the standpoint of vocal pedagogy to such an extent that I wish to know of Dr. Rutz's work at closer hand.

Always enthusiastically yours,

DENISON FISH.

Hempstead, N. Y., April 13, 1918.

A Great Compliment

To the Editor of MUSICAL AMERICA:

I am a little girl, eleven years old, and I am very much interested in violin study, my teacher's name: August Weidlich. I see your magazine in my teacher's studio every week. Now, I asked my papa to get me your magazine direct to the house, so that I can enjoy it more. Enclosed please find my papa's check for \$3—one year's subscription to MUSICAL AMERICA.

Very truly yours,

SADIE SCHWARTZ.

Hartford, Conn., April 15, 1918.

ROCHESTER VISITED BY GILBERT AND McCORMACK

Disease Appears in Aid of Smith College Unit—Tenor Heard by Throng—Other Local Events

ROCHESTER, N. Y., April 19.—Quite a number of interesting musical attractions have come to Rochester lately. The chief in point of interest, perhaps, was that of Yvette Guilbert, the famous diseuse. She appeared at the Lyceum Theater on Thursday night, April 11,

under the auspices of the Smith College Club, which arranged the performance for the benefit of the Smith College Unit. The program was entitled "Great Songs of Great France" and was given in costume. The assisting artists were Emily Gresser, violinist, and Maurice Eisner, accompanist. Miss Gresser played a difficult program with ease and charm, and Mr. Eisner also proved an able assisting artist. The audience was moderate in size, but highly appreciative.

The last of James E. Furlong's concerts this season was a recital on Tuesday evening, April 16, by John McCormack at Convention Hall, which should have been about twice the size to accommodate the crowd. The assisting artists were André Polah, a gifted violinist, and Edwin Schneider, who played delightful accompaniments. Mr. McCormack had to respond to innumerable encores.

The Rochester Symphony Orchestra, Herman Dossenbach, conductor, was heard in an attractive concert on Monday evening, April 8, at Convention Hall, with Clarence Whitehill as soloist. The symphony was Beethoven's C Minor, other numbers being Kolar's Symphonic Suite, "Americana," and the Overture to "Tannhäuser." Mr. Whitehill's aria was "Dio Possente" from "Faust." The group of songs to piano accompaniment later on the program closed with Schumann's "Two Grenadiers," which brought forth much enthusiasm from the good-sized audience.

The Monroe County Chapter of the New York State Music Teachers' Association met on April 16 at the home of Mr. and Mrs. Edgar Rose. The evening was taken up with an illuminating discussion of standards and ways and means of reaching a larger circle of musicians.

The Western New York Chapter of the American Guild of Organists presented W. Lynnwood Farnum, organist at Emmanuel Church, Boston, in a recital at the Central Presbyterian Church on April 15 to a large audience. Mr. Farnum's unusually fine program was admirably played. M. E. W.

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"THE MOST POPULAR SONG OF THE DAY AMONG FRANCE'S WARRIORS"



Our Soldiers Abroad Also Very Fond of Air of "Quand Madelon"—French Bands Perform America's Anthem Impressively and Correctly!

WHAT kind of songs do the men who are holding the far-flung lines in France and Flanders against the invading hordes, like best? That is a question which has probably presented itself at some time or other to every American music-lover. Through the kindness of a former member of MUSICAL AMERICA's editorial staff, Richard M. Larned, Jr., who is now serving with the American army in France, a specimen of the type of song preferred by the poilus, can be reproduced for our readers. Mr. Larned's comments in this connection are illuminating. He writes:

"Here's a bit of music that may interest you. It's been in my pocket for a week or two since a French soldier gave it to me and I'm afraid it's sadly the worse for wear. I'm sending it (the song "Quand Madelon") especially because it's the most popular song of the day among the French soldiers. I've heard them sing it on many an occasion and it has a lilt and a swing that carry it along with fine effect. The American soldiers have not been slow in catching on to it and now they whistle it as much as the poilu sings it. Some of the Americans have even learned the words. I heard a quartet from my own regiment sing it in the French a week or two ago with close harmony effects of their own and it sounded fine. One of our American bands plays it frequently, too.

"Naturally, I haven't heard much music since I've been in France and almost none of a classic nature. But I remember one time a couple of months ago when a particularly excellent French band played in honor of the Americans in the open square of a village. On the program was a Mozart number, Bizet's

QUAND MADELON...
CHANSON MARCHE

Paroles de **LOUIS ROUSQUET** Musique de **CAMILLE ROBERT**

Marche 15

Pour le re-pos, le plaisir du mi-li-tai-re, Il est là-bas, à deux pas de la fo-rêt, Une mai-son aux murs tout couverts de lier-re, "Aux Tour-lou-rus" c'est le nom du ca-ba-ret. La servante est jeune et gen-til-le, Le gè-re comme un papil-lon, Com-me son vin son œil pé-ti-le, Nous l'appelons la Ma-de-lon, Nous en rêvons la nuit, nous y pensons le jour, Co-mme un papil-lon, mais pour nous c'est l'a-mour. Quand Made-lon vient nous servir à boi-re, Sous la ton-nelle on

fré-le son ju-pon, cha-cun lui re-donne un bis-tou, re, Une his-toire à se ra-cher, re, Quand on lui prend la taille ou le men-ton, Et si c'est tout l'ma-qu'il fait, re, Ma-de-lon, Ma-de-lon, Ma-de-lon, Nous au-rions

Qui nous attend et que l'on épousera, Mais elle est loin, bien trop loin pour qu'on lui dise, Ce qu'on fera quand la classe rentrera, En comptant les jours on soupire, Et quand le temps nous semble long, Tout ce qu'on ne peut pas lui dire, On va le dire à Madelon, On l'embrasse dans les coins, Elle dit: Vieux-tu finir, On s'figu-re que c'est l'autre, ça nous fait bien plaisir.

Un caporal, en kapi de fantaisie, S'en fut trouver Madelon un beau matin, Et fou d'amour, lui dit qu'elle était jolie, Et qu'il venait pour lui demander sa main, La Madelon, pas bête, en somme, Lui répondit en souriant: Et pourquoi prendrais-je un seul homme, Quand j'ai tout un régiment, Tes amis vont venir, Tu n'auras pas ma main, J'en ai bien trop besoin pour leur verser du vin, au lieu.

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du même Auteur: C'EST SUZETTE

"Quand Madelon," the Song that All the French Troops at the Front Are Singing, and Our Own Men Over There, Too. The Copy Was Transmitted to "Musical America" by Richard M. Larned, Jr., a Former Member of its Editorial Staff, Who is Now Serving Under Pershing and Foch.

Suite "L'Arlésienne" and one or two other numbers of the same sort. They were splendidly performed, but, of course, the finer effects were lost in the big spaces. I've never heard the "Star-Spangled Banner" played more impres-

sively than it was by this band of Frenchmen. They played the music correctly, "as she is wrote," and that's more than some American bands do.

"One, at least (possibly more, but one that I happen to have heard), of our

American bands has adopted the French fashion of playing up the trumpet section. The flourish with which the entrance of the trumpets in unison is accomplished is finely effective. It's a small thing, perhaps, but it's good."

ELIZABETH JONES EARNS HONORS IN RECITAL DEBUT

Young Artist Reveals Lovely Contralto Voice, Intelligence, Temperament and Command of Style

Elizabeth Jones, contralto, effected a pleasing début at the Princess Theater on Monday afternoon, April 22. The young woman's work was commented upon appreciatively in these columns not long ago when she sang at the studio of her teacher, Wilfred Klamroth. Nervousness robbed her last week of some of the poise and vocal freedom which she showed herself to possess under less exacting circumstances, and the tension under which she labored made itself felt at times in a certain tonal constraint. Yet Miss Jones is gifted with a lovely voice and with brains and temperament. She discloses a real command of style and a comprehensive sense of interpretation. She has still many things to polish and

to acquire, but these necessities will be fulfilled with time and experience.

Just before the recital began Mr. Klamroth told the audience that, owing to the clamor raised by certain patriots, two Brahms and a Schumann song that appeared in the second group would be withdrawn. Miss Jones is an admirable Brahms singer and just how much the cause of liberty was benefited by the omission of the "Sapphic Ode" and the "May Night" did not appear. It does not seem to have occurred to the singer, however, that these lyrics, as well as all the other classics of their type, can with perfect effectiveness be sung in English. The rest of the program contained songs by Caldara, Sarri, Weckerlin, Pergolesi, Borodine, Dvorak, Homer, Branscombe and others.

In Frank Sheridan Miss Jones had a thoroughly satisfactory accompanist. H. F. P.

Badrig Vartan Guevchenian, tenor, was heard as soloist in several numbers given at the afternoon service of the Harlem Y. M. C. A., April 14.

RICH MUSICAL FARE FOR LOUISVILLE'S AUDIENCES

Waning Season Illumined by Visits by Altschuler Orchestra, Werrenrath and Arthur Shattuck

LOUISVILLE, Ky., April 18. — The fourth concert in the Ona B. Talbot Fine Arts Series occurred on Monday, when the Russian Symphony Orchestra, in combination with the choir of Calvary Episcopal Church, gave a program of Russian music. The orchestra, under Modest Altschuler, gave stirring readings of works by Vasilenko, Glazounoff, Rachmaninoff, Satz and Rimsky-Korsakoff, while the choir, under the baton of Frederick Cowles, sang choral numbers by Tchaikowsky, Gretchaninoff, Rachmaninoff, Archangelsky, Lvovsky and Pantchenko. Some of this music was in manuscript and its presentation gave to Louisville the most remarkable program of sacramental music it has ever heard. It was superbly sung.

Mr. Altschuler was compelled to respond to a number of encores and added greatly to their enjoyment by his brief prefatory explanations. The concert was given at Macauley's Theater, and was attended by a very large and responsive audience.

On Tuesday evening the annual recital of the artist-pupils of Mrs. Katherine Whipple Dobbs was given at the Y. W. C. A. Auditorium before one of the largest audiences of the week. Mrs. Dobbs was at the piano and presented six gifted vocal soloists in operatic numbers. These were Mrs. R. W. Lawrence, Mrs. William Scholtz, Mrs. Alma B. Cook, Misses Laura Beilstone and Terese Traut and Frederick A. Nuetzel.

Another packed house of enthusiastic music-lovers greeted Reinald Werrenrath at the same place on Wednesday evening. And never has the popular baritone appeared to better advantage locally. His vocalization was a pure delight and everything on his program met with storms of applause. Many old favorites were given, but much that was

new and especially worthy was added. The five parts of Mr. Werrenrath's program embraced songs by Mozart, Giordani, Legrenzi, Paladilhe, Duparc, Ferrari, Crist, Manney and Taylor. Harry Spier, at the piano, was a flawless accompanist.

The last of the week's concerts was given by Arthur Shattuck on Thursday evening. This, too, was given at the Y. W. C. A. Auditorium before an enthusiastic audience of goodly size. The recital was given under the auspices of Frances Potter Allen, of the piano department of the Conservatory of Music. The pianist made a pronouncedly favorable impression in works by d'Albert, Rameau, Brahms, Chopin, Henselt, Moscheles, Berlioz, Liszt and Thalberg. H. P.

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PHILADELPHIA CHORUS GIVES GILCHRIST'S WORK

Eurydice Forces, Conducted by Woodruff, in Stirring Concert—Kahn-Luizzi Recital

PHILADELPHIA, April 22.—Minnie Kahn, lyric soprano, and Anthony Luizzi, 'cellist, were heard in a joint recital Monday evening in the auditorium of the Young Men's Hebrew Association. Miss Kahn's splendid soprano voice was heard effectively in songs by Saint-Saëns, Delibes, Handel, Monroe, the Romanza from "Cavalleria Rusticana" and a group of Russian songs, whose beauty was enhanced by being sung in their native tongue.

Mr. Luizzi offered a program comprising works of Martin, Popper, Bruch, Sorensen, Friml, Seligman, Reisman, Sandby and Van Goens, playing with fine breadth and interpretation. He holds much promise for the future. The accompaniments were satisfactorily played by Marcella Worth and the concert was entirely under the direction of the Philada Musical Bureau.

Dr. Gilchrist's "Sea Fairies" was a special feature of the program offered by the Eurydice Chorus at their annual concert in Witherspoon Hall, Wednesday evening. With the able assistance of Arthur D. Woodruff, wielding the baton, the chorus of women's voices was well received by the large audience, singing with fine style and splendid balance.

Daniel Donovan, tenor, was in fine voice, making a patriotic appeal with his stirring "Marseillaise." Mildred Faas and Jane Miller, sopranos; Mrs. Archibald B. Hubbard, mezzo-soprano, and Susanna Dercum, contralto, each contributed to the artistic success of the program. A. T. K.

Portland (Ore.) Musicians Aid the Liberty Loan Drive

PORTLAND, ORE., April 16.—Many prominent musicians of this city took part in the recent Liberty Loan campaign. Solos and patriotic singing were featured at all the theatres during the campaign and at the final celebration of Oregon winning first place among the States in subscribing her quota, solos and community "sings" were held at different points throughout the business dis-

trict. Notwithstanding a rainy night, throngs gathered at the appointed centers and sang the patriotic airs with great spirit. More musicians of conspicuous talent were called into action than were ever heard simultaneously in this city before.

STARS VISIT NEW BRUNSWICK

Anna Case and Mabel Garrison Give Successful Concerts

NEW BRUNSWICK, N. J., April 15.—New Brunswick was favored during the last fortnight by the visits of two popular young American sopranos, Anna Case and Mabel Garrison. Miss Case appeared on April 3 in the High School Auditorium, under the local management of Charles Henry Hart. In spite of stormy weather she was greeted by an audience which filled the auditorium. The principal number on her varied and highly interesting program was the "Mad Scene" from "Lucia." Miss Case had a special word of praise for the manner in which the audience joined in singing the "Battle Hymn of the Republic." Charles Gilbert Spross gave his usual artistic aid at the piano.

Miss Garrison appeared on April 12 at the Ballentin Gymnasium, in the Rutgers College Course, under the auspices of Howard D. McKinney. Her principal number was the aria, "Regnava nel silenzio" from "Lucia." The audience especially liked her singing of some "Lonesome Tunes from Kentucky." She was assisted by George Siemomn at the piano. C. H. H.

MISS BRASLAW WINS OVATION

Contralto Is Soloist at Second Concert of Beethoven Society

Notable success attended the second private concert of the Beethoven Society in the ballroom of the Plaza, New York, on April 17, when, as a feature of the admirably sung program, Sophie Braslaw, contralto of the Metropolitan Opera Company, won an ovation. The choral offerings were Schumann's "Dedication," arranged by Deems Taylor; Moszkowski's "In a Spanish Garden," arranged by Mildenberg; Nicolai's "Woodland Sprites" and songs by Nelsom, Clapissom, Sherwood, Saar and Treharne.

Miss Braslaw revealed great interpretative charm in "O mio Fernando," by Donizetti; Moussorgsky's "The Orphan," "The Classic" and "Eili, Eili," to which she made appropriate introductory explanations, and selections from Guetary, Huerter, Manney and others, including several encores. Louis Koemmenich conducted ably.

Mana Zucca Obligated to Give Six Encores at New York Musicales

A musicale was given by the Emanuel Musical Coterie at Temple Emanuel-EI, New York, on Tuesday evening, April 23. Irene Williams, soprano, scored in French songs by Fauré, Dalcroze, Chausson and Massenet and Mana Zucca's "Tell Me if This Be True," "Sleep, My Darling," and "Prière d'Amour." Regina Rose, contralto, was well received in Fontenailles, Bemberg and Leoni songs, while Costance Muriel Hope aroused enthusiasm singing six of Miss Zucca's children's songs, and four encores. Miss Zucca played her own "Mouvement Triste" and "Fugato-Humoresque" and was so much applauded that she had to give six encores. Her songs sung by Miss Williams were also so much liked that the soprano was compelled to give two additional numbers.

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WASHINGTON ENTHUSIASTIC OVER COMMUNITY SINGING

Capital's Sunday Series Inaugurated Auspiciously—Messrs. Clark and Wilson Lead Second "Sing"

WASHINGTON, D. C., April 17.—Gilbert Wilson, song leader of the marine camp at Quantico, Va., inaugurated Washington's Sunday afternoon community "sings" in the auditorium of the Central High School. These "sings" are given under the auspices of the District of Columbia War Camps Community Service of which Harold Keats is director. Patriotic and camp songs and songs of long ago struck a responsive chord in the hearts of all and made the "sing" a big success. A feature of the meeting was the singing of an old-time "round," the accomplishment surprising many musicians present. Mr. Wilson led the singing with so enthusiastic a spirit that the assembly entered into the singing with equal enthusiasm.

At the second community "sing," Kenneth Clark, song leader of Camp Meade, Md., alternated with Gilbert Wilson in directing the vast gathering that tested the capacity of the school auditorium. When Mr. Keats, who presided, asked how many would be present at the future "sings," the people responded *en masse*. A feature of this occasion was the singing of the "Marseillaise" in French under the direction of Mr. Wilson. Mrs. Gilbert Wilson presided at the piano. The Camp Meade Glee Club of 100 voices is promised by Kenneth Clark as a future attraction.

Washington has demonstrated that it wants community singing. The movement that has become country wide to let the nation sing is bearing good fruit. W. H.

MISS JAMESON'S RECITAL

Pianist Reappears at Aeolian Hall and Awakens Enthusiasm

Margaret Jameson, who was heard here last February, gave another piano recital in Aeolian Hall on Tuesday afternoon of last week and stirred her hearers to enthusiasm. Her program contained Beethoven's Sonata, Op. 31, No. 3; Schubert's B Flat Impromptu, Schumann's "Papillons," Saint-Saëns's Caprice based on melodies from Gluck's "Alceste" and pieces by Chopin, Liszt, Paderewski, Stojowski and Debussy. Miss Jameson is not a player of the brilliant or heroic cast. She is musical, however, and excels in the expression of delicately poetic sentiment and moods of graceful charm.

Brattleboro's (Vt.) First Community "Sing" Is Complete Success

BRATTLEBORO, VT., April 15.—A splendid success was the first Community "Sing" held here on April 11, in front of the Auditorium. About 1500 persons attended the celebration and all responded with vim to the direction of Frank M. Cram. Several hundred children from the seventh and eighth school grades led in the singing, giving the solo parts while the older people joined in the choruses. Among the soloists were Mrs. Arthur L. Maynard, Earnest V. Barre and Fred C. Adams. Jessie L. Hawley was the piano accompanist for all the solos. The band was made up of local musicians who volunteered their services and organized themselves into a band.



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NOTEWORTHY ORGAN RECITAL BY RECHLIN

New York Musician Plays Exact-
ing Program with Finished
Art

Edward Rechlin, Organist. Recital, Æolian Hall, Evening, April 25. The Program:

Fantasy and Fugue in C Minor, C. P. E. Bach; Adagio, J. S. Bach; Largo, Corelli-Guilman; Gavotte and Musette, Faulkes; Morceau de Concert, Guilman; Improvisation, "Chant Nègre," A. Walter Kramer; Melody in A Flat, Reuter; Berceuse, Morceau Caractéristique, Edward Rechlin; Toccata (Fifth Symphony), Widor.

Mr. Rechlin is considered by those who know his ability one of the best of New York organists. Unfortunately,



Edward Rechlin, Organist

like his fellows, he is only rarely heard in recital, which is a condition that exists in New York, where organ recitals in our concert halls are still only occasional.

Last week Mr. Rechlin delivered the above program admirably, revealing a fine technique, both manual and pedal, sound musical feeling, a sense of effective registration (free from vulgar devices—we have never heard an organ recital with less *vox humana* in it!) and, above all, a dignified attitude in his performances. His gifts as *improvisateur* were recognized in his building up of a stunning structure on a theme given out simply at the beginning of his improvisation and throughout he displayed the

finish and regard for detail that one expects in an organist who has studied with Widor. His two charming compositions were well received and he was heartily applauded after every group, getting an ovation after his brilliant playing of Widor's famous Toccata. He opened the program with the "Star-Spangled Banner," the audience standing and singing it with him. He played the entire program from memory.

A. W. K.

ELMAN IN SAN FRANCISCO

Violinist Gives Two Fine Recitals—Mrs. Bond Stricken by Illness

LOS ANGELES, CAL., April 20.—One of the largest audiences of the local season greeted Mischa Elman at his first of two recitals in this city. The Philharmonic Course starred him as one of its best attractions and very few vacant seats were in evidence. His more important numbers were the Vivaldi-Nachez Concerto in G Minor, Lalo's "Spanish Symphony" and Paganini's "I Palpiti." Elman's warmth of tone and intensity of musical feeling keeps him a favorite here. It was noted that he seems less self-conscious than in former years. His audience was deeply enthusiastic.

His second recital occurred this afternoon when he programmed the Nardini and the Saint-Saëns Concertos. Both recitals were given at Trinity Auditorium.

Last Wednesday Elman went to Camp Kearney, 115 miles south of Los Angeles, and played for the soldiers and especially for the hospital patients and nurses. The applause was heartfelt.

Caught in a heavy wind storm in the Riverside district last Saturday, Carrie Jacobs Bond, the author of a number of popular songs, was so affected by the wind and driving sand that on her return to Los Angeles she was taken to a hospital, where it was stated that pneumonia was feared. Only the night before Mrs. Bond was a jovial figure at an impromptu musicale at the home of the Zoellner Quartet in Hollywood, Los Angeles. Mrs. Bond's residence is not far from the Zoellners.

Arthur Alexander is renewing old friendships in Los Angeles after several years' absence in Europe and New York.

W. F. G.

IDA DAWSON IN RECITAL

Dudley Buck Pupil Reveals Fine Coloratura Voice in Brooklyn Event

Mrs. Ida Dawson, pupil of Dudley Buck, the New York vocal teacher, gave a recital at Memorial Hall, Brooklyn, on April 18. She was assisted by Helen De Witt Jacobs, violinist; Michael De Trims, pianist, and Elsie Combs, reader.

Mrs. Dawson possesses a fine coloratura voice and she employs it with considerable artistry. She sang on this occasion "When the Heart Is Young," Dudley Buck; "I Came with a Song," La Forge; "By the Waters of Minnetonka," Lieurance; Lullaby from "Jocelyn," Godard; "Bell Song" from "Lakmé," Delibes; "Bitterness of Love," Dunn; "A Million Little Diamonds," Schunane; "Pirate Dreams," Huerter; "My Love Is a Muleteer," Di Nigero.

Her singing of the "Bell Song" was especially artistic. Elsie V. Cowen accompanied Mrs. Dunn.

Grace Hollenback, Pianist, Wins Recital Laurels in Reading, Pa.

READING, PA., April 21.—One of the most enjoyable piano recitals of the local season was given recently by Grace Hollenback in the Rajah Temple, under the local management of George D. Haage. Opening with the Bach-Liszt "Organ Prelude and Fugue," Miss Hollenback further disclosed her pianistic gifts in works of Brahms, Chopin, Wagner-Liszt, Scott and Poldini. The large audience applauded her warmly. Edna L. Fanser, soprano, was the assisting artist, and Helena Golz the efficient accompanist.

Mabel Garrison and Lambert Murphy Score in Bay City, Mich.

BAY CITY, MICH., April 16.—At the last meeting of the Civic Music Association the soloists were Mabel Garrison and Lambert Murphy. Both were welcomed by a demonstrative audience and frequently encored.

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HEAR MANY NOVELTIES AT MME. NAMARA'S RECITAL

New Songs by Six Composers on Artist's Program—Those by Ganz Prove the Most Absorbing

A very large and highly enthusiastic audience heard Marguerite Namara's second recital of the season in Æolian Hall on Friday evening of last week. It is unnecessary to dilate anew on the very decided spell this singer weaves about her hearers or to discuss those oftentimes regrettable affectations and the lack of repose that detract from the artistic charm of her work and give much of it a mannered and capricious touch not altogether consonant with poise and the true sincerity of artistic purpose. Moreover, technical flaws do their part in marring what nature designed for a thoroughly lovely voice and which, even as matters stand, is oftentimes lovely. Mme. Namara has, in addition to her mercurial charm and exuberant spontaneity, an intelligence which ought really to guide her in obviating such aberrations of taste as those of which she is occasionally guilty.

After disposing last week of a Mozart air and some Debussy, Poldowski and Grieg (sung in French), the singer devoted herself to three new lyrics by Natalie Townsend, which the composer accompanied, four by Rudolph Ganz and others by Florence Parr Gere, Kreisler, Gertrude Ross and Kurt Schindler. Of these the Ganz proved most absorbing. If they are ingratiating or clever rather than profoundly important they show the hand of the adroit craftsman in every measure. Of the four—"La pensée," "La dent," "The Grave in France" and "Love and Song"—"La dent" ("The Tooth") is the most unique—a kind of "monotone," the piano part consisting of

a plangently recurrent B-Flat, about which the voice weaves a sort of indeterminate but expressive declamation. Much of the effectiveness of the song depends on a vivid projection of the very original text and Mme. Namara met this demand quite captivatingly.

Kurt Schindler's accompaniments manifested their usual artistry. The singer played several of her own encores and, as in past instances, exhibited decided pianistic talents.

H. F. P.

Artists Unite in Recital at Elmira College

A recital was given in the chapel of Elmira (N. Y.) College on Tuesday evening, April 16, by Gladys Mason, violinist, a member of the faculty of the music department, assisted by Clarinda Smith, soprano, and Josef Martin, pianist. Miss Mason scored in Vieuxtemps's Grand Concerto in D Minor and pieces by Kreisler, Saint-Saëns and Hubay. She was cordially applauded for her artistic playing.

Songs by Sibella, Leoncavallo, Hahn and Josef Martin were sung by Mme. Smith with excellent vocal quality. She also sang songs by Ball, Fairchild, Ross and Scott. Mr. Martin played Schumann and Chopin pieces ably and also acted as accompanist. At the close of the program Mme. Smith sang the "Star-Spangled Banner," in which she was joined by the audience.

Werrenrath Scores in Jackson, Mich.

JACKSON, MICH., April 25.—Reinald Werrenrath, baritone, gave a recital here on April 16 under the auspices of the MacDowell Musical Society. Mr. Werrenrath chose a program of French, Old English, Chinese and American numbers. In each group he showed his versatility and his ability to interpret and shade with feeling. He won warm applause.

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A LITTLE PLAIN TALK

IT was not to be expected that a broad, altruistic purpose like the establishment of the Musical Alliance of the United States would be effected without criticism, indeed, without strenuous opposition. The criticism, especially that of a constructive kind, would be helpful, for it would disclose either weak points in the project or opportunities for development of its aims which the original projectors had not foreseen.

In all this, as I have stated before, the undertaking would simply follow the course common enough in human affairs, namely, that first the idea would be promulgated; if it had merit it would at once secure the enthusiastic endorsement and the support of the "Intellectuals," of those people who are somewhat in advance of the times, and especially of those who have what is called "vision," and can see possibilities to which those whose eyes, as well as interests, are confined to the immediate cares of life are blind.

Then comes the second phase, or period, during which the new idea has to undergo a process of scrutiny, of criticism, and has to meet the opposition of those whose interests may be affected or who, true to the proverbial inertia of humanity, hate to be disturbed or forced to do some thinking or have their manner of life changed.

Finally, after a process, more or less lengthy, which is virtually one of education, the new idea, if the power of those who are mainly interested in "putting it over" lasts, becomes part of the life of the people, is accepted henceforth as a matter of course, indeed, wonder is expressed that it had not been accomplished long before.

During the second period, which the flotation of the Musical Alliance is undergoing, there is a class of opposition which warrants at least passing notice. This opposition in a manner establishes the value of the Alliance, for nothing can demonstrate the intrinsic worth of a thing more strongly than that it has aroused the strenuous protests and aggressive, unscrupulous opposition of the baser elements. When you see the crooked people, the fakes, the frauds, the grafters rise up in clamorous protest against anything be sure that thing has value and deserves to be enthusiastically supported.

This has been particularly shown of late in the character of the opposition which the Alliance has developed. The fake music teacher, especially the fake vocal teacher, fearful that if the Alliance gains strength enough to put through bills in the various States they may rob him of his false pretensions, is naturally opposed to it. Why shouldn't he be? The grafting editor of a commercialist sheet who believes all music centers in Berlin is, of course, antagonistic to a movement which urges the recognition of American musical talent "on the merits."

The woman who, using her influence with the members of a worthy musical organization in order to "borrow" large sums of money to further the various objects which she claims to have for the betterment of the musical world is, of course, up in arms, proclaims from the housetops that her particular thunder is being stolen, warns people against the wicked ones who have dared invade what she considers is her particular preserve.

Then there are those who, being incapable of an altruistic thought, much less an altruistic act, promptly charge ulterior motives, particularly to the originator of the propaganda. And that is where I have myself come in for several ungracious sneers from those who insist that in all I have done I have been animated with the ambition to be selected to be a Minister of Fine Arts, or to have at least some public appointment with a large salary. So it may be well for me to take this opportunity to say once for all that as I am now in my seventieth year and have all the responsibilities, anxieties and work I can pretty well tackle there is no office, public or private with whatever salary attached which would tempt me for a moment.

Finally, of course, there is in opposition to any really nationalistic movement certain pro-Germans, some of whom are endeavoring to camouflage their real attitude with the odor of Swiss cheese.

I hope before I pass to see the Alliance on its feet, established and able at least to accomplish one thing, namely, the placing of music itself on a very different plane to that which it has hitherto occupied, and thus give the musician, the composer, the music teacher, the man in the musical industries the recognition to which they are entitled.

John C. Freund

E. R. Lederman of Centralia (Ill.) Endorses the Alliance

I wish to congratulate you most heartily on the splendid success Mr. Freund has made as president of the Musical Alliance. In appreciation of his great work for our country I enclose dues for membership.

E. R. LEDERMAN,
Director Centralia Conservatory of
Music and President of the Past
Presidents of the State Music
Teachers' Association.
Centralia, Ill., April 15, 1918.

Frank E. Ward of Columbia Joins

Having read much about the lofty aims and ambitions for music in America put forth in the declaration of principles of the Musical Alliance of the United States, I desire to be counted among its members and herewith enclose my check for the annual dues. Every musician should be willing to work hard to achieve the objects of the Alliance.

FRANK E. WARD,
Department of Music,
Columbia University.
New York, April 23, 1918.

Harry Barnhart, Noted Director N. Y. Community Chorus, Says: "Let Us All Get Together and Keep Together"

Enclosed please find my check for membership in the Musical Alliance.

I am heartily in favor of it and will do all I can for it. Let us all get together and keep together. Such an Alliance of music in this country is greatly needed and I sincerely hope this is the beginning in the proper way.

HARRY BARNHART,
Director New York Community
Chorus.
New York, April 19, 1918.

Martha Maynard, Noted Manager, Will Boost the Good Work

Please accept my subscription for the Musical Alliance. If I can do anything to boost the good work let me know.

MARTHA MAYNARD.
New York, April 20, 1918.

A Privilege to Assist

When the "M. A. of the U. S." was first organized I was so in sympathy with its aims that I intended to send my subscription immediately and regret the delay in so doing; if the Alliance can accomplish some of its many aims, it will be assisting our country to be

on a par with the older countries and be recognized as such, and the fact brought home that "America is for Americans!"

If there is any way in which I can assist in dear "Old Ky.," will consider it a privilege.

With best wishes for success to the Alliance.

Mrs. MAYME DRYFUSS GRUENEBAUM,
President the Matinée Musical Club
and Vocal Teacher.
Paducah, Ky., April 22, 1918.

Sign of Better Days Ahead for All Concerned in Music

A gratifying sign of better days ahead for all concerned in music is especially helpful in these dark times.

There is much we can spare and not miss. But let us not be deprived of the blessing of music. I wish the Alliance all success.

ETHEL M. CARDIFF.
New York, April 17, 1918.

Distinguished Music Teacher of Duluth (Minn.) Joins

Enclosed is my check for \$1. I am very glad to be enrolled as a member of the Musical Alliance, which has a wonderful work before it.

DONNA RIBLETTE FLAATEN.
Duluth, Minn., April 19, 1918.

Why She Joins the Alliance

My vocal teacher, Mme. Marie Leipheimer, has interested me in the bigness and broadness of your enterprise, and accordingly I wish to become a member of the Musical Alliance of the United States, for which I inclose one year's dues, \$1.

Trusting the hopes of those interested in this splendid work will be realized and wishing you success toward that end,

FRIEDA ENGEL.
New York, April 19, 1918.

M. J. de Rochemont a Member

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

M. J. DE ROCHEMONT.
New York, April 16, 1918.

May Valentine of Michigan City (Ind.) Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

MAY VALENTINE.
Michigan City, Ind., April 13, 1918.

Adelaide Chittenden Turner, Veteran Piano Teacher, Gives Reasons Why the Alliance Should Live

After nearly sixty years of quiet effort in the music field I may be permitted to express a view concerning the Musical Alliance of the United States.

We have witnessed from time to time in the past the joining together of musicians desiring to promote their common ideals. For one reason or another their purposes have failed of realization. Opposed to success have been personal exploitation and double motive, factional difference, short-sightedness in aim, lack of facility and failure of support, till the world has come indeed to wonder if musicians may ever dwell together and work together long with harmony and its contingent enthusiasm.

In the last four months we have seen the rise of a new organization, which seems destined to take precedence over all others devoted to musical uplift—the Musical Alliance of the United States. Its remarkable growth, attended by the encouragement of music-lovers from all parts of the country, is a portent of deepest significance, one which heralds a new era in the development of musical art. Musicians may well take heart—those who have longed to see America take her rightful place among the creators of art music, through the development of her own talents and the unrestricted expression of a new and greater musical spirit than the world has yet known.

In heartily endorsing the purposes of the Alliance I am persuaded that its beginning has been singularly auspicious and that it embraces a practical solution of the problems that have vexed the musical philanthropist and idealist for many years. These purposes are with propriety stated broadly, that they may carry the most universal appeal, that the high motives of John C. Freund may be understood in their true light, that American musicians may know that the Alliance is to be their organization and that their thought and their effort in behalf of all concerned is earnestly sought for. It is fortunate, likewise, that an unparalleled medium of communication has been afforded members of the Alliance to keep alive their interest and to invite their opinions and direct co-operation.

Accordingly, we are comforted in the assurance that the Alliance will be immune from those ills which have afflicted smaller undertakings and that through the vision of its distinguished founder

and the blessing of good-will and encouragement everywhere it will stand for years to come the preserver and promoter of the best in musical art.

ADELAIDE CHITTENDEN TURNER.
Brooklyn, N. Y., April 23, 1918.

Every Good Wish for Its Success

I am spending a season in this delightful country at the foot of the Rockies, resting from professional duties. I am not, however, resting from my interest in things which pertain to musical progress and, therefore, enclose my check for membership in the Alliance, with every good wish for the success and growth of the movement.

VELMA SHARP.
Colorado Springs, Col., April 22, 1918.

Charles L. Seeger, Jr., of the University of California Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

CHARLES LOUIS SEEGER, JR.
University of California,
Berkeley, Cal., April 19, 1918.

Why They Subscribe

My daughter and I would like to join the Musical Alliance. We would like to help promote the cause of better music for the American public and help Americans to arrive. Enclosed find subscription for membership for self and daughter, Bessie Cook, music student at Metropolitan studios.

Mrs. D. W. COOK.
East Orange, N. J., April 21, 1918.

Realizes Its Great Possibilities

It gives me great pleasure to add my name to the membership of the Musical Alliance of the United States, a much needed organization—and I realize its far-reaching benefit and great possibilities.

Cordially and with deep interest,
THERESA RIHM.
Brooklyn, N. Y., April 19, 1918.

Mrs. Louis Prevost Evans of Philadelphia Joins

Mrs. Louis Prevost Evans begs to say she is quite in sympathy with the aims of the Alliance. Mrs. Evans also encloses her cheque for the yearly dues of \$1.

Mrs. LOUIS PREVOST EVANS.
Philadelphia, Pa., April 18, 1918.

Will Use Her Influence to Help the Propaganda

Enclosed find \$1, annual dues, for which kindly enroll me as a member of the Musical Alliance. I am heartily in sympathy with your aims and ideals, and shall grasp every opportunity to use my influence toward the realization of your entire propaganda.

LURA SCHULER SMITH,
Pianist and Teacher,
University School of Music.
Lincoln, Neb., April 18, 1918.

Mme. de Peres-Triana Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

Mme. DE PERES-TRIANA.
New York, April 5, 1918.

Mrs. L. H. Williams of Portland (Me.) a Member

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

Mrs. T. H. WILLIAMS.
Portland, Me., April 16, 1918.

One of the Greatest Alliances Ever Formed

It is a pleasure to send my check for \$1 for membership in one of the greatest alliances that was ever formed. Every musician in the country should be in hearty accord with this movement. Success to you.

BERENICE WYER.
St. Louis, Mo., April 21, 1918.

More Members Through an Active Friend of the Alliance

Here I am again with a couple of new members: Mrs. Adele V. C. McDonald, 150 West Eightieth Street, New York, and Laura Perring, 368 West 116th Street, New York. Both of these ladies are interested and think that the Musical Alliance is a very much needed institution and they desire to wish it every success.

ROSE VILLAR.
New York, April 24, 1918.

Of Epoch-Making Importance

I desire to become a member of the Musical Alliance and, therefore, enclose my annual dues. The objects and aims of the association seem to me of epoch-making importance. The American musician surely needs and deserves the help and encouragement which such an organization can give.

I join in the chorus of praise and good will.

PAUL JELENEK,
Pianist and Teacher.
Brooklyn, N. Y., April 19, 1918.

A Privilege to Support Such a Worthy Cause

Please accept my application for membership in the Musical Alliance of the United States for which I enclose check for \$1.

I consider it a privilege to help support such a worthy cause.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.
501 Fifth Avenue, New York.

Checks, Post Office or Express Orders should be made payable to the Musical Alliance of the U. S.

Depository: Bankers Trust Company

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GENERAL MANAGER

NEW YORK.

April
Twenty,
1918.

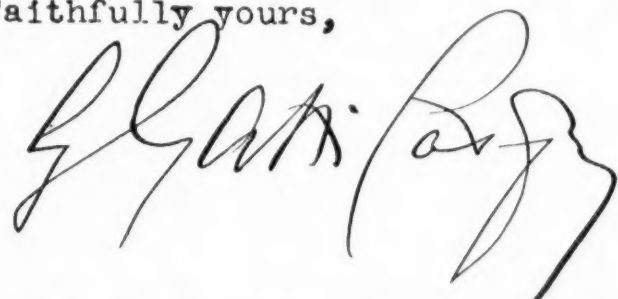
Dear Mr. Freund:

It gives me great pleasure to assure you of my sincere interest in the "MUSICAL ALLIANCE OF AMERICA" and to congratulate you upon the organization of an institution destined to accomplish a splendid work on behalf of the cause of Musical Art in the great western republic - the Europe of the Future -

I shall always consider it an honor to have been one of the Alliance's first members.

Hoping that you may be spared many years to witness the fruition of your labor, believe me

Faithfully yours,



With appreciation of the good work already accomplished and wishes for a future success which is bound to result,
HELEN WRIGHT.
New York, N. Y., April 22, 1918.

Prominent Violin Teacher Joins

Enclosed please find membership fee of \$1. I am delighted to know that the American musicians and also American music gets a "boost" through the power-

ful and influential agency of your magazine. With best wishes,
VICTOR KÜZDÖ.
New York, April 22, 1918.

Every American Composer Should Belong to It

Enclosed you will find my application for membership and check. The objects of the Alliance are very good and every American composer should belong to it.
C. HUGO GRIMM.
Cincinnati, Ohio, April 20, 1918.

Has Been Successfully Launched

I hereby make application for membership in the Musical Alliance and enclose \$1. May you live long to work for the cause which you have launched so successfully.

L. JOSEPHINE WRIGHT.
Northfield, Minn., April 20, 1918.

Happy to Be Enrolled a Member

I am happy to become enrolled in the membership of the Musical Alliance, and herewith enclose my dues, \$1. Yours cordially,

Mrs. ANNA LAURIA.
Jefferson Heights,
Catskill, N. Y., April 23, 1918.

Edward Potjes of Seattle Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

EDWARD POTJES.
Nashville, Tenn., April 18, 1918.

Noted Writer, Mother of Lucy Gates, Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

Mrs. SUSAN YOUNG GATES,
Editor, *The Relief Society Magazine*.
Salt Lake City, Utah, April 8, 1918.

Well-Known Chicago Violinist a Member

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

FRANK E. BARRY.
Chicago, Ill., April 13, 1918.

Hugh W. Dougall of Salt Lake City (Utah) Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

HUGH W. DOUGALL.
Salt Lake City, Utah, April 8, 1918.

Mary O. Douglas of Marion (Ala.) Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1. Kindly send membership certificate to

MARY O. DOUGLAS.
Marion, Ala., April 15, 1918.

Harry J. Ridings of Chicago a Member

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

HARRY J. RIDINGS,
Manager Cohan's Grand Opera House.
Chicago, Ill., April 13, 1918.

Mrs. Ilsen, Director of Hospital Music, a Member

Enclosed \$1 for membership in the Musical Alliance.

Mrs. ISA MAUD ILSSEN,
Director Hospital Music.
Washington, D. C., April 21, 1918.

Emily L. Thomas of Seattle Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

EMILY L. THOMAS.
Seattle, Wash., April 17, 1918.

NEW MUSIC VOCAL AND INSTRUMENTAL

"PHANTASY FOR ORGAN ON THE NATIONAL ANTHEMS OF THE ALLIES." By Charles W. Pearce. (Boston: Boston Music Co.)

Mr. Pearce may be a good contrapuntist, but he is one of those who believe in writing counterpoint at all costs. By which we mean that in this phantasy for organ he has "pushed together," if we be permitted the expression, anthems in counterpoint, joining them in unholy alliances to which God never intended them to be parties. For example, the counterpoint that he has "forced" between the Russian hymn and "Rule Britannia" (which is now not only bad counterpoint, but worse politics, in view of what has happened in Russia!) is very poor; and much worse is his attempt to join "God Save the King" (in 2/4 time, at that!) with "Rule Britannia" in the pedals. One hears neither one nor the other, both being distorted to fit Mr. Pearce's contrapuntal desires. We have only to say that in times of peace such "stunts" with national anthems may be pardoned; in these grim days, when national anthems are really serious matters, we prefer the national anthems, *unadulterated and uncounterpointed*. Political alliances hardly call for contrapuntal alliances of national anthems. Mr. Pearce has unquestionably done his work with all seriousness and has probably spent a great deal of time and thought on it. The phantasy sounds that way, we are sorry to record!

"REVERIE." By Gladys Parvis. "Chant sans Paroles." By Henriot Levy. (Chicago: Clayton F. Summy Co.)

Two praiseworthy pieces for violin with piano accompaniment by Chicago composers are these. Miss Parvis begins hers more individually than she finishes it, yet it is a good recital piece, considerably above the average. Mr. Levy's "Chant sans Paroles" is a musicianly piece of writing, well developed thematically and harmonized with variety. It is not easy of execution and calls for an able violinist to play it.

"FOR YOU," "April," "Soul Guardian," "And Then?" By Vivian Burnett. "Since We Parted." By Louis Versel. Nocturne, "Green," "An Easter Song." By Attilio Parelli. (New York: G. Schirmer.)

Mr. Burnett's set of four songs contains two that are very fine. The setting of Madison Cawein's "April" is lovely, despite a resemblance both in its melody and piano accompaniment to Cyril Scott's "Looking Back." Mr. Burnett's "And Then?" stands out among new songs as one of the most searching expressions of our times. Here he has set a conspicuous poem by Gertrude Hall with almost Hugo Wolfian intensity. His

music, which is to be sung "almost spoken," is superb, his piano background a fitting counterpart. We have looked at many songs on this theme, but none expressing it so engrossingly as Mr. Burnett does here. It should be examined by every musician who interests himself in serious songs. The other two songs, "For You" and "Soul Guardian," are unimportant.

"Since We Parted," that much composed poem of Owen Meredith—not Robert Browning, as the printed copy of this song states—has been pleasingly set by Mr. Versel as a singable song for a high voice.

These three songs of Mr. Parelli are rather better than most of his songs that we have seen in the past. He has a limited gift, attempting at times things for which he is unsuited. For example, his setting of Verlaine's "Green" is about as far from the spirit of the poem as anything we can imagine. The Nocturne is good and the "Easter Song" is also effective, with its bells ringing in the piano accompaniment. The English versions for these songs, all set to French poems, have been made with notable success by H. Cecil Cowdrey, whose name appears in large type on the title-pages of the songs. The Nocturne and "Green" are dedicated to Charles W. Clark, "An Easter Song" to Jenny Dufau. The songs are for a high or medium voice.

"THE DEVILS ARE AMUSED." By W. Rebikoff. "Les Nereides," "Une Fête en Été." By Arthur Gray. "Bright Is the World." By Edward Elgar. Arranged by Arthur Gray. "The Burning Bush." By Alexander Pero. "Love and Sorrow." By Luis G. Jorda. (New York: Bryant Music Co.)

The clever Rebikoff piano piece, "Les Démon's s'amuse," appears here well edited by Nicholas de Vore. The Gray pieces for piano are *salon* material, melodious in character and well written for the instrument.

A skilfully made arrangement for voice with piano accompaniment of Elgar's "Salut d'Amour" is the Gray version to the text "Bright Is the World" by Edith Sanford Tillotson. Mr. Gray has written the accompaniment excellently in F and has managed the vocal part, so that it is effective throughout. In more than one place he has built a free vocal part in counterpoint with the Elgar original and obtained a happy effect. Mr. Pero's "Burning Bush" is one of the most interesting new songs that have come to hand in a long time. Entirely different in character from anything we have seen, it is a sincere piece of writing, to a very good poem by James M. Hayes. The workmanship is of a high order and the theme, which is made to serve in minor and major as the the-

matic material of the song, is treated with sterling musicianship. It is for a medium voice. "Love and Sorrow" is a song in the popular Spanish manner, written for vocalists rather than for musicians. The original Spanish poem appears, also an English translation of it by Edith Sanford Tillotson.

"SHANEWIS." By Charles Wakefield Cadman. (Boston: White-Smith Music Publishing Co.)

The piano-vocal score is issued of Mr. Cadman's opera to Nelle Richmond Eberhart's libretto, which was produced on March 23 at the Metropolitan Opera House, New York, and given five successful performances. The publishers have given it an excellent edition. Mr. Cadman has reduced the orchestral score, so that it is very playable and is quite in the idiom of the piano.

Among the things in it that may be done separately are the Prelude and the fascinating Intermezzo, these as piano solos; the "Spring Song of the Robin Woman" and "Canoe Song" for mezzo-soprano, and *Shanewis's* air, "For half a thousand years," in the second act. For baritone there is *Philip's* song, "Shanewis, you have chosen an alien lover," and there is the love duet in Act I between *Lionel* and *Shanewis*, "Love stole out of the sea at starbreak." The score is brimful of melody that will attract all music-lovers. It ought to be in the library of all who follow the development of American music.

There is a foreword by Mr. Cadman printed in the score, in which the composer acknowledges his thanks to Alice C. Fletcher, Francis La Flesche, Frances Densmore, Natalie Curtis and Frederick Burton "for themes in their entirety, partial themes or fragmentary themes which were suggestive of color and form and afforded many a rhythmic and melodic foundation for certain episodes."

"SWEET CONTENT," "Now Is My Chloris," "Hush, My Dear," "The Knight and the Lady." By Alfred G. Wathall. (Boston: Oliver Ditson Co.)

These four songs are from a set written in the olden style, which Christine Miller (for whom they were written) introduced last autumn. They are all executed with sure musicianship and taste and are quite in the style which their composer claims for them. They are published in high and low keys.

CHILD-LAND. Book II. By Florence Newell Barbour. (Boston: Arthur P. Schmidt Co.)

Mrs. Barbour has in this second "Child-Land" book, to words by Harriet Blanche Jones, written attractive music for use in kindergarten and primary grades. As the authors explain in a preface they have tried to idealize the real for the children, giving them "the highest and best things connected with their everyday experience." There are songs of welcome and good-by, a set of season's songs, songs of love and loyalty, devotional songs, ring songs and games, community helpers' songs, such as those about the postman, blacksmith, policeman, etc., and a section of piano music, interpretative of a trip to the park and of the things seen there. The use of this book in schools will be splendid for little folk in their music-study.

"THE LITTLE FISHERMAN." By Eastwood Lane. (New York: Hinds, Hayden & Eldredge, Inc.)

Mr. Lane has chosen a bewitching set of verses by Dana Burnet and written to them a song for medium voice that is a gem. His fragrant harmonic sense is here coupled to an ingratiating melody and the song is as a result one of the

most delightful *genre* songs we know. The concluding measures of the piano part, tartly set with a fetching C Sharp, which on the final measure is resolved to D, are typical of Mr. Lane's refreshingly different utterance.

ZUNI IMPRESSIONS. By Homer Grunn, Op. 27. (Boston: Boston Music Co.)

This is an "Indian Suite" for the piano by a Los Angeles composer, of whom we have had things to say in the past. On the whole, the suite shows Mr. Grunn to be advancing in his art. The movements are "The Flute-God," "The Rainbow Spring," "A Mysterious Story" and "Kor'kokshi Dance." Mr. Grunn explains in a note that only in the last named has he utilized Indian themes. In the last named he has employed them, having taken down the melodies while witnessing the ceremonies attendant upon this "rain dance."

There is a picturesque quality in the first and second movements, admirably written for the piano. We like less the third movement. The "Rain Dance," the final movement of the suite, is interesting, pointedly harmonized and can be done thrillingly by a good pianist.

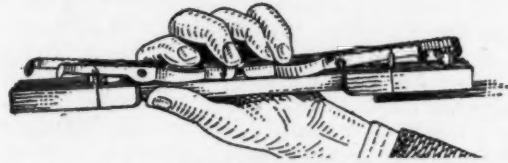
"LE JARDIN DES BAMBOUS." By Pierre Alin. (New York: G. Ricordi & Co.)

This two-page song is one of M. Alin's finest, a pure lyric, tinted with suggestive harmonies. There is more in it than in many a ten-page effusion, for it creates a mood, simply, with affecting beauty. It is for a medium voice.

A. W. K.

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of Event That Arouses Deep
Community Interest

DUNMORE, PA., April 26.—A striking and most practical illustration of the principles expounded by John C. Freund on his recent visit to Lackawanna Valley, was the community concert given in Dunmore on Friday night. It will be remembered Mr. Freund advocated that home talent be brought to the front and encouraged. Dunmore not only set a fine example in this respect for the entire valley, but proved that Arnold Lohmann, Josette Robertson and Joseph Edwards are artists of great promise.

The affair was remarkable for its combination of so many of Mr. Freund's principles, for in it was embodied the encouragement of local artists, home composers and massed singing. Even Mr. Freund's latest suggestion—the one that resulted in Governor Brumbaugh's proclamation requesting the formation of marching clubs of singers—found response when the High School students, just before the concert, marched through the streets, preceded by their band, singing devotional, patriotic and school songs, thus giving lofty expression of loyalty to God and to Country. It made a sensation!

One of the largest crowds ever gathered together greeted the artists. The program opened with the singing of the Red Cross version of "America," led by Mrs. Owens, supervisor of music in the Dunmore schools.

Joseph Edwards, showing a tenor voice of great beauty, sang with striking expression Handel's "Sound an Alarm," Moore's "The Minstrel Boy" and "The Old Plaid Shawl." He was accompanied by Frank Daniels.

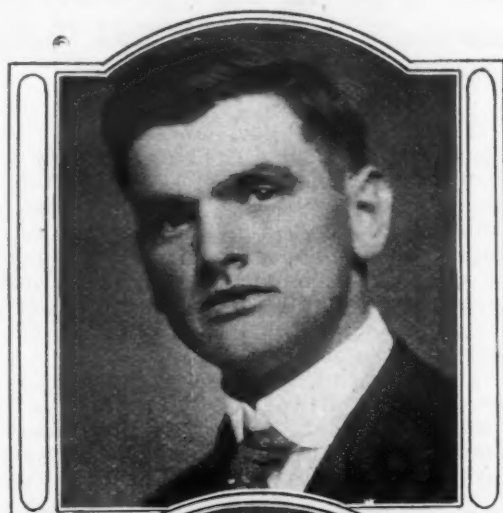
Arnold Lohmann, with beauty of tone, exquisite musical feeling and certainty of execution, rendered Massenet's "Meditation" from "Thais," and Drdla's "Serenade." His playing stamped him as a violinist of high rank. Louis Baker Phillips accompanied.

Josette Robertson, a pupil of Maud Morgan, in her group of Moore's "Irish Melodies," "Autumn" by Thomas and Schücker's "Mazurka," showed a clever technique. Her sympathetic interpretation and soulful playing won for her the admiration of the vast audience.

Two new compositions by Pennsylvania composers were received with enthusiasm. The first, a college song, "Mansfield, Hail!" by Will George Butler, proved to be a charming number. The second a marching song, "Spirit of Victory" by Hamlin E. Cogswell, possesses a fine martial spirit and a music that is gripping.

The massed singing was up to the usual high order. The numbers were selected with the idea of pleasing the different nationalities. "Annie Laurie," "Meeting of the Waters" and "Santa Lucia" were all sung with feeling and fine expression.

As a proof that music is one of the great mediums through which the pocketbook can be opened, a committee of the Red Cross was permitted to take up a silver offering. The collection



At the Top: Joseph Edwards, Tenor.
Center: Josette Robertson, Harpist;
Below: Arnold Lohmann, Violinist.
All Are Artists of Dunmore, Pa.

amounted to over \$200. An announcement was also made that \$270,000 worth of Liberty Bonds had been sold.

Brooklyn Rallies to Patriotic Community "Sing"

Community singing was the feature of the Patriotic Song Rally held on Tuesday evening, April 23, at the Brooklyn Training School for Teachers. An atmosphere of enthusiasm and patriotic fervor pervaded the huge audience, which joined in the singing of numerous rousing songs, under the leadership of District Superintendent James J. McCabe. Among the choruses sung were the "Star-Spangled Banner," "God Save the King," the "Marseillaise," "America," "Over There," "Love's Old Sweet Song," "Smile, Smile, Smile," "Killarney," "Canning the Kaiser," "The Campbells Are Coming," "When You and I Were Young," "Dixie Land" and "Joan of Arc." An orchestra

composed of teachers afforded spirited support. As soloists, Margaret Taylor, soprano, sang an aria from "Carmen" and one from "Butterfly," and Helen De Witt Jacobs, violinist, was heard in several enjoyable numbers. Charles S. Yerbury presided at the piano and Carrie M. Cramp at the organ. A. T. S.

BUFFALO ENJOYS LOCAL ORGANIZATIONS' OFFERINGS

Orpheus Society and Guido Chorus in
Final Concerto—Latter Suspends
Work Till War's End

BUFFALO, N. Y., April 24.—The Orpheus Society gave its last concert for this season on April 15, under the direction of John Lund. The men were in excellent vocal condition and sang with telling effect, almost every number being encored. Two local musicians were the soloists. Edna Luce, soprano, did excellent work in certain of her numbers that lay in medium voice, which she uses with lovely tone. In violin numbers Berthe Baret played with smoothness and a fine sense of balance. William J. Gomph played the accompaniments for the singer and violinist; he also played the organ obligato in Director Lund's arrangement for orchestra of an "Ave Maria" by Arcadelt. The small string orchestra played some light numbers, among which figured conspicuously Mr. Lund's charming arrangement of Rimsky-Korsakoff's "Song of India."

On Tuesday evening the Guido Chorus gave a concert under the direction of Seth Clark in the Twentieth Century Club hall. As this concert was announced as the last public appearance of the organization until after the war, a large number of its friends and admirers were present. Though depleted in ranks, most of the "Old Guard" were present and excellent indeed was the singing of all the choral numbers. The soloist was Mme. Berthe Baret, violinist. Mme. Baret, who has made several appearances here recently in concert, surpassed herself on this evening. Her playing of an excerpt from the Bruch Concerto was admirable, as were also the lighter numbers. Director Clark provided the accompaniments for the violinist.

The Municipal Free Concerts in Elmwood Hall each Sunday afternoon are patriotic events. John Lund and his orchestra have been factors in arousing enthusiasm for the Liberty Loan. At the concert of Sunday, the 21st, Charles McCreary was the able soloist. Organist George Bagnall has also been one of the soloists at the concerts, while W. J. Gomph has played the accompaniments. F. H. H.

Daughters of Revolution Applaud Margaret Taylor at Capital

WASHINGTON, D. C., April 22.—Margaret Taylor, soprano, sang on April 19 at the annual Continental Congress of the Daughters of the American Revolution. Mrs. Taylor's singing of "Adieu Forêts," from Tchaikovsky's "Jeanne d'Arc," was enthusiastically received, as was a group of lighter songs. Mrs. Taylor has filled a number of New York engagements successfully during March and April, notably as soloist with the Clio Club Concert at the Hotel Astor, the Globe Singers concert at City Hall Plaza, and the Institutional Synagogue at the Mt. Morris Theater.

Max Pirani, Pianist and Composer, Joins Australia's Warriors

Max Pirani, the young Australian pianist and composer, who was a protégé of the late Max Vogrich and came to New York with him from London three years ago, left for Canada on April 23. There he will sail for France to join the Australian army, enlisting in the infantry. Mr. Pirani is from Melbourne and has shown talent as a composer as well as a pianist, Mischa Elman having played one of his violin compositions at one of his New York recitals this season.

Louise Davidson and Claire Rivers Give Costume Recital

A costume recital of "musical etchings" was given by Louise Davidson, soprano, and Claire Rivers, pianist, on April 19, at the Princess Theater. Though Miss Davidson's voice is slight in volume, she made up for this handicap by her charm and naiveté in interpreting her well-chosen songs. Miss Rivers, who assisted Miss Davidson, showed a delicate touch and a tendency to be whimsical in the impressionistic bits of music she gave. The program included four groups of songs by Burleigh, Foster, Arensky, Rameau, Pugno, MacDowell, Brockway, Claire Rivers.

GEORGE ROBERTS ROUNDING OUT AN ACTIVE SEASON



George Roberts, Young American Pianist-Accompanist

Completing a busy season, George Roberts recently returned to New York from the South, where he has been on tour with Umberto Sorrentino. In the week of Nov. 11 he appeared in six concerts in seven days with May Marshall Cobb, soprano. His work has included tours with Alice Eversman, soprano, and Paulo Gruppe, cellist; two concerts on Dec. 27 with Miss Cobb, in Pittsburgh in the afternoon and the same evening in Johnstown, Pa.; three concerts in New York City with Bernard Olshansky, the Russian baritone; several with Alois Trnka, violinist. His duties in these concerts were those of accompanist. He has also played a number of two-piano recitals with Isabella Starr. Recently he has played in Memphis, Atlanta, Danville and Lynchburg, Va., with Sorrentino and has booked concerts during April and May with Miss Cobb and Mary Carson, soprano.

Old American Songs Sung by Laura Littlefield at Boston Club

BOSTON, April 20.—In celebration of the 100th anniversary of the erection of the Women's City Club house of this city a reception was held yesterday afternoon at the club. The musical program was furnished by Laura Littlefield, the local soprano, who appeared in costume of the period, to the harpsichord accompaniment of Charles Adams. Mrs. Littlefield, with rare charm, sang a series of old songs harmonized by Samuel Endicott. The melodies and texts of these were found in an old book published in Massachusetts over 100 years ago and were harmonized by Mr. Endicott. Mrs. Littlefield sang all the songs from manuscript and her lovely voice did much to enhance their beauty. One song called "Heavy Hours" she was obliged to repeat in response to the insistent applause. W. H. L.



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PARISIANS REFUSE TO TAKE TO CELLAR WHEN SHELL EXPLODES CLOSE TO OPERA COMIQUE

Audience Calmly Remains in Seats and Hears Out Performance — Prefect of Police Issues Edict for Theaters When German Super-Cannon Gets Active — "Castor and Pollux" Given Elaborate Revival at the Grand Opéra — Rameau's Exquisite Work Finely Mounted and Performed — Ballet Wins Glory — Posthumous Opera by Balfe Given in Monte Carlo for English Red Cross — Debussy's Funeral Is of Simplest Kind, in Accordance with His Desires

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, April 5, 1918.

A WEEK ago the Prefect de Police ordered there be no more matinée performances. To-day he has recalled the mandate and consequently houses of amusement will be giving matinées, though the bills announced for to-morrow will be carried through. The Prefect says that should bombardment begin about the time doors open for matinées, people are to be sent away and tickets refunded, but should shells begin to fall during the performance, the audience will be invited to act as during a visit of the Gothas. A few days ago it was thought that all theaters would close for the rest of the season, but since Parisians are becoming accustomed to the bombardment—and what have we not become accustomed to during the war?—plays will go on as before.

The shell that exploded across the street from the Opéra Comique Sunday afternoon last shocked the audience first, then in a moment the air and nerves calmed. The act continued and the curtain fell, and then the management announced that if people wished they might leave the theater with money refunded, or if they chose, they could repair to the cellar, where there was accommodation for more than the number present. It is a noteworthy fact that the audience accepted neither invitation, but remained in its place, and when the opera was over left the theater as quietly as though nothing had happened. It is panic we fear as much as anything else, and yet while the Metropolitan, or underground, has once or twice experienced the result of such excitement, not one theater has had a demonstration of such, and yet on many occasions audiences have had to get to the cellars during a raid.

A Notable Revival

After a "trance" of 134 years, "Castor and Pollux" was brought to life last week at the Grand Opéra. It was a stupendous undertaking, staging such complicated and intricate work, and just credit and homage should be tendered the director, Jacques Rouché, and his assistants. This is the first big thing Rouché has accomplished during his directorship, yet it shows what he might have done had not war come along and blasted all projects. Not only is the music and *mise-en-scène* long and elaborate, but the ballet itself is a performance, and there is so much of it that "Castor et Pollux" might be termed a "ballet opera." The piece centers round the mythological story of Orphée and Eurydice, with thunderbolt visitations and dissertations from Jupiter and other gods. Enfer, Elysian fields, and all the rest are pictured by the ballet, and Jean Phillippe Rameau would have been in ecstasy had he come to life and

seen the exquisite twentieth century effects of the corps. The music, ancient and classic, is ever beautiful and full of gems; if at times the sameness causes the thought to wander; but the music is in keeping with the story, and there are no acrobatic effects, nothing to grate or shock, and all critics are charmed with "Castor and Pollux."

The opera is intensely dramatic; it is tragic, and from beginning to end there is not a light phrase, nothing to lift one's emotions or deaden one's sympathies. There are musicians that accuse the opera of being too suggestive of heaviness, too charged with difficulties, too scientific for the untrained mind to grasp. Be that as it may, the composition is a good lesson in classics, and its purity alone will make it eternal. Yet even in the most studied out passages, the music is graceful and most expressive.

Germaine Leval took the rôle of *Telaire*, and during the first two acts she sang with a freedom and warmth that charmed all, and we were led to expect great things as the tragedy developed; but nervousness handicapped her later, and while the tones were good in themselves, they were sometimes off the key and the voice was less full of timbre than at the commencement. Valandri personated the princess *Phebe*, and as usual pleased the large audience not only with her singing, but her acting. *Hébé* was taken by the young singer Laval, who gives her part always with excellent diction and good rendition. Plamondon took the rôle of *Castor*, and his exquisite tenor never sounded so sweet. The music seems to lie well in his register. Noble *Jupiter* and the difficult passages were sung by the basso Gresse. Lestelly gave his individual interpretation of the part of *Pollux*, and as usual had great success.

It would be unjust to the ballet to ignore it after seeing the indispensable part it plays in the opera. The best *danseurs* at the Opéra were on the stage and showed themselves quite equal to the task. Aida Boni and Dresé were the leaders, but there were half a dozen other real artists, and the entire corps showed the greatest skill and grace in their very clever and picturesque poses.

In spite of the bombardment of the day previous, a fair crowd attended the Easter concert given at the Conservatory by the Société des Amis des Cathédrales Monday afternoon. The society is to develop and foster religious music of all ages, and the past séances have been not only instructive but interesting. That of Monday had a well-known authority and confrencier, Gastoue, who unfolded an entire history of the development of music in past ages. When the discourse was finished, each epoch was illustrated, with a few words from Gastoue to recall the composer and prevalent impressions of the time. The soloists were Jane Arger, Thuillant, Coquelet, and Lily Laskine, also Arral and Dupré. The chorus was under the direction of Henri Letocart. The organ playing was admirable, also the harp, and as a whole the concert, while very long, was admirable.

Word has come to the writer from Monte Carlo that that posthumous work of William Balfe, "King Richard in Palestine," has been given at the Opéra with brilliant success. The performance was for the benefit of the English Red Cross. The work was sung in English, and the interpreters were Kerlane, Donalds, Megan, Symons, Mischa Lyons, and Journet. Georges Lauweryns led the orchestra.

Yesterday at the Opéra Comique the distribution of the fantasie-ballet "Maimouna," by Gerard, the music of Grolez, took place. Marquita was given the direction of the ballet, and her interpreters were chosen as follows: Vronska, Dorny, Lorrain, Luparia, Quintault, Courty, Bourgeois, Gerlys, Bello and Brun.

The Gaité Lyric presented "Le Songe d'Une Nuit d'Été" charmingly at a few performances. More renditions were to have been given, but shells whizzing through the air are not conducive to full houses, and shorter plays have been put on at the Gaité. Those that sang in the opera were Jeanne Morlet, Jenny Bernais, Louis Marrio and Huberty, of the Grand.

The following pieces were heard Easter Sunday: Grand Opéra, "Samson et Dalila"; Opéra Comique, "Louise"; Comédie Française, "l'Abbé Constantin"; Gaité, "La Vivandière"; Odeon, "Les Bouffons"; Théâtre Réjane, "Mme. Sans-Gêne"; Théâtre Antoine, "Antoine et Cléopâtre."

The Concert Padeloup, one of the best ever organized in the country, has again assembled and is giving séances. Under the direction of Rhene Bâton, the concerts will well rank with those of the Colonne-Lamoureux.

Debussy Laid to Rest

The funeral of Claude Debussy took place from his home on the Avenue du Bois de Boulogne in the greatest simplicity, according to the will of the composer. In speaking of funerals, Debussy expressed the desire that when his "turn" came, his remains should leave the house without discourse, without flowers, without music, that only his close friends follow the hearse, and that there be no eulogies and small mention of him in the papers. Consequently very

little has been written. Always a modest man, his three years of illness caused him to draw in his shell more and more as time advanced, and he almost never appeared in public. The last time the writer saw him was at a concert a year ago, gotten up for a charitable purpose by Walter Morse Rummel, and there Debussy accompanied some of his songs. Being an unbeliever, there was no service of any sort at the funeral. The *croque-morts* entered and carried out the casket—that was all.

There was a small attendance at the funeral, few women. Among the distinguished men we noticed Jacques Rouché, Pierre Gheusi, Laferre, d'Estournelle de Constant, Paul Vidal, Vincent and Emile Isolda, Chevillard, Pierné, Gustave Charpentier, Rhene Bâton, Paul Dukas, Maurice Ravel, Sylvio Lazarré, Roger Ducasse, André Caplet, Florent Schmitt, Ricardo Vines, Alfred Cortot, Lazare Levi, Saint Georges de Bouhiller, Jacques Durant. Alfred Debussy, brother of the dead composer, escorted the widow, Mme. Claude Debussy.

Debussy was fifty-six years of age, and the year following the war was stricken with an incurable malady. He himself realized his condition, but never spoke of it and did not like others to remind him in any manner of anything but accepted good health.

LEONORA RAINES.

Max Gegna Wins Successes in Recent Recital Appearances

Many important engagements are noted upon the concert calendar of Max Gegna, the Russian 'cellist. His recent appearances were a joint recital with Marcella Craft, soprano, in Newark, N. J., March 20, where he earned praise for his interpretations; in a recital with Teresa O'Neill, coloratura soprano, in the auditorium of St. Aloysius Young Men's Society of Allentown, Pa., April 12 and on April 20 at the home of Dr. and Mrs. Elbert S. Sherman, Newark, N. J., in a concert given by the Forest Hills Literary Society.

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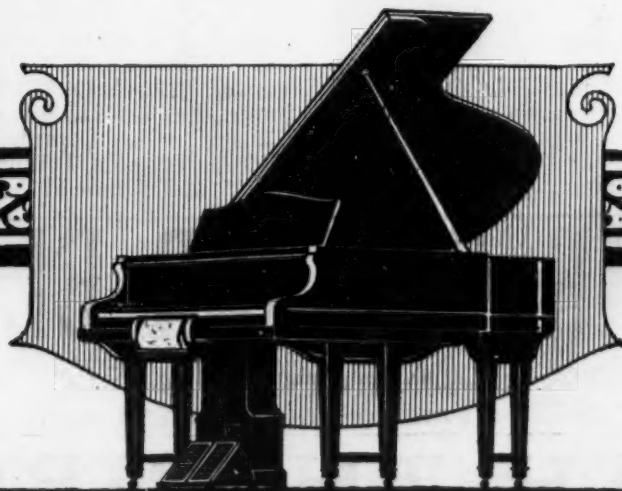
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BERTA REVIERE WINS HONORS IN RECENT CONCERTS



Photo Campbell Studios
Berta Reviere, American Soprano

Berta Reviere, soprano, sang recently at three concerts at the Holland House for the benefit of the American Girls' Aid and received warm praise for her artistic work. She sang a number of old French songs in costume of the Empire period, interpreting these songs in connection with a series of lectures given by Vte. G. de la Jarrie, well-known critic of Paris. Miss Reviere displayed an altogether unusual charm and a touching simplicity in her singing of these numbers.

Miss Reviere is a native of Rome, N. Y., and sang recently at recitals in Newburg, N. Y., and Middlebury, Vt., and was the soloist at the University of Michigan Club concert a short time ago. She also appeared at the Emma Willard Anniversary Concert at the Hotel McAlpin and at a concert at the New York Deaconess Home. Early this month she sang at a reception at the home of Mrs. John Ducasse Edmonds. She has studied in this country with Mme. Regina de Sales, the well-known teacher, formerly of Paris.

Topeka Plans Huge Civic "Sing" to Spur Red Cross Drive

TOPEKA, KAN., April 1.—An open-air community sing, in which every citizen is expected to take part, is being planned as the inaugural feature of the Red Cross drive which opens May 6. Every organization, church, fraternal or patriotic, in the city will be invited to participate. Local musicians will be invited to co-operate in directing the chorus. D. W. Mulvane, Horace L. Hall and S. E. Cobb are in charge.

Mildred Ridley, Boston 'Cellist, Reveals Gifts at Début

BOSTON, April 20.—Mildred Ridley, 'cellist, made her professional début in Jordan Hall Wednesday evening, April 10, assisted by Martha Baird, pianist. Miss Ridley has been a student at the New England Conservatory of Music for fourteen years and was awarded a spe-

cial gold medal for excellence in her work. She is a pupil of Josef Adamowski. Miss Ridley presented, for the first time in Boston, the Concerto, Op. 30, of Victor Herbert, and a Menuetto, Op. 45, of Fitzenhagen, also new to Bostonians. She revealed lightness in bowing, clean double-stopping and careful phrasing. Popper's "Elfentanz" and Ser-vais's "Fantaisie-Souvenir de Spa" completed the program. Miss Baird, a young soloist, pupil of George Proctor, accompanied admirably.

OBERLIN FESTIVAL PROGRAMS

Stock Forces Again to Appear in May Event—Flonzaleys Heard

OBERLIN, O., April 19.—The Oberlin Musical Union announces its May Festival programs for May 13 and 14. As in previous years the Chicago Symphony Orchestra, under the leadership of Frederick Stock, is to furnish the accompaniments and to give a symphony concert on the afternoon of the 14th. The concert on the first night of the festival will be devoted to the presentation of Saint-Saëns's "Samson and Delilah." At the second concert Mendelssohn's "Elijah" will be given. The soloists are to be Grace Northrup, soprano; Henriette Wakefield, contralto; Theo Karle, tenor, and Bernard Ferguson, bass. Dr. George Whitfield Andrews is the conductor of the Union and will direct both the choral offerings.

The Flonzalay Quartet gave a concert last Tuesday evening as the third number of the artist recital course of the Oberlin Conservatory of Music. The program consisted of the Haydn Quartet in D, Op. 76, No. 5; two movements of the Debussy Quartet, Op. 10, and the Schumann A Major Quartet, Op. 41, No. 3. The Flonzaleys played the Haydn Quartet with a superb finish and clarity. The large audience demanded an encore after both the Debussy and the Schumann quartets. The entire program was full of interest.

CLOSE MONTCLAIR SERIES

Large Audience Hears Final Program of Jersey's Free Concerts

MONTCLAIR, N. J., April 16.—With a fine program and the High School Auditorium crowded to capacity, the sixth season of the People's Free Concerts closed last night with its sixty-eighth concert. The program had some highly interesting features. Dorothea Lemrow, soprano, sang two groups of songs admirably. Jeannette McGregor, another soprano, displayed a pleasing voice in several numbers. Daniel O'Brien, baritone, in two songs displayed gifts. John Tasker Howard, a young pianist and composer of Glenridge, gave several of his own compositions. Several child dancers from the Baldwin Street School, gave some graceful ensemble dances. A ladies' ensemble, consisting of nine young women, gave two groups, ably accompanied by Randall Hargreaves, and an instrumental sextet played several numbers. This program was a fitting close to the series. W. F. U.

Jersey Welcomes Artists

JERSEY CITY, N. J., April 20.—Alice Eversman, soprano of the Metropolitan Opera Company; Elena De Sayn, violinist, and Louis J. Schenck, baritone, gave a concert here Friday night, April 19. Miss Eversman was well encored. Miss



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de Sayn played a Bruch concerto, two Russian pieces and "The Suwanee River" as encore. Mr. Schenck sang effectively some of Burleigh's "Spirituals."

John Brockhoven has resigned as conductor of the Philharmonic Association. The orchestra will be conducted by Edward Vitalis. A. D. F.

North Dakota Music Educator Resigns Post to Do War Work

VALLEY CITY, N. D.—Announcement has been made that Dean Eugene Woodhams of the State Normal School Music Department, has resigned his post to go into war work. For three years Mr. Woodhams has been serving at the college and his loss will be much regretted. On April 14 Dean Woodhams directed the fourteenth free municipal concert, when he gave several baritone selections, assisted by Mrs. Knute Froya and Dorothy McDonald, sopranos. A complimentary faculty recital was given by the department of music to Dean Woodhams on April 15, at which the soloists were Mrs. Auslaug Olson, Lillian Healey, Knute Froya and Mr. Woodhams.

Autographed Copies of Music Sold at Brooklyn Bazaar

An interesting concert and bazaar was given for the benefit of the Brooklyn Music School Settlement, beginning April 19, and continuing through Saturday night. A special feature of the occasion was the auctioning of copies of music autographed by the composers. Louise Homer, Jr., sang charmingly two of her father's Scotch compositions, "Cuddle Doon" and "Dinna Ask Me," which sold for \$4 and \$3 respectively. Frieda Klink, a Manhattan contralto, sang Harriet Ware's "Boat Song"; Hague Rea,

soprano, gave Kreisler's song, "Old Refrain," and "One Golden Day"; Wells Cleary, tenor, sang "Mother o' Mine"; Yvonne de Tréville, coloratura soprano, sang "Thistledown," by Cadman, from the opera "Shanewis." County Judge Charles J. McDermott auctioned the songs. "Thistledown" brought \$10, Kreisler's "Old Refrain" brought \$9, and Percy Grainger's "Colonial Song" sold for \$4.50.

Schumann-Heink's Concert Awaited by All Camp Dix

A special auditorium with a seating capacity of 40,000 is being built at Camp Dix for Mme. Ernestine Schumann-Heink's recital on May 8. In this way all the men at Camp Dix will be able to hear "The Mother of the Army," as the favorite contralto is now called. Mme. Schumann-Heink, besides giving four sons to the army, has spent \$20,000 on Liberty Bonds and is devoting all her time to entertaining the troops in camps.

Leonard Epstein Wins Success as Conductor in Atlantic City

ATLANTIC CITY, N. J., April 18.—Heading the attractions on the Steel Pier, the Leman Symphony Orchestra, J. W. F. Leman conductor, is meeting with continued success. The concerts are being well attended. Much of their success is due to Leonard Epstein, the assistant conductor, who, in the absence of Mr. Leman (finishing the season with the Philadelphia Orchestra), is conducting nearly all concerts, as well as appearing as soloist. Aside from Mr. Epstein's Atlantic City activities he is a member of the Philadelphia Y. M. C. A. faculty, and has a large class of private pupils.

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LIMA, O., MUSICIANS HEAR OF ALLIANCE

Mrs. John W. Roby Makes Address Before Women's Music Club in Ohio City

LIMA, OHIO, April 20.—On Thursday, April 18, as a precursor to a remarkable series of programs and benefits of a patriotic nature in Lima, the Women's Music Club, anticipating the Liberty Week activities, presented what they termed "A Military and Patriotic Program" to an audience that manifested its appreciation in no uncertain manner. A feature of this meeting, which introduced some of the city's best musicians, was an address by Mrs. John W. Roby, chief executive of the northwestern district Ohio Federation of Women's Clubs and a leader in club and social life of the city, on "The Musical Alliance of the United States, Inc." Mrs. Roby has always been active in those things that make for the best in musical culture; she is a graduate of Ohio Wesleyan University at Delaware, is the chairman of the season's special course of lectures by Dean William Smyser, professor of English literature at that institution, now nearing its close; is a

member and ex-officer of the University Club; is a directing official in a dozen other local club and society movements and especially competent to appreciate the possibilities contained in the series of aims published in the interests of the new Alliance.

Along with her address on the Alliance Mrs. Roby gave also a brief historical sketch of the anthems of the Allies, sung by prominent Lima soloists.

As a result of Mrs. Roby's talk, it is expected that leaders in the Lima music world will arrange a great open-air demonstration and community sing in one of the city parks for a date in May or June, perhaps on May 20, when Emil Oberhoffer and his Minneapolis Symphony Orchestra will be in the city, with Idelle Patterson, Allen McQuahe and Cornelius Van Vliet as soloists in a program for the evening at Memorial Hall. For this contemplated open-air meeting George Metheany, a musician himself and man of affairs, will probably call a meeting of Lima singers and musicians within a few days to arrange a program.

In her address Mrs. Roby told of the development of the Alliance and paid a high tribute to the work John C. Freund had done in bringing the idea to an issue. She placed particular emphasis on the aim of the Alliance which is concerned with urging the introduction of music as a major study in the public schools.

H. E. H.

Marie Torrence, soprano, has just completed a successful tour.

NUMEROUS SPRING EVENTS IN MONTREAL

Visiting and Local Concert-Givers Vie in Presenting Programs

MONTREAL, CAN., April 23.—F. H. Blair gave his usual production of the "Messiah" on Good Friday night, and on Easter Sunday his choir sang the "Seven Last Words of Christ," with the usual choir soloists. In Easter week Mrs. McDougall's pupils gave a musicale at the Ritz-Carlton for the benefit of the French canteen. The performers were Mrs. Laporte, Mme. Pichet, Olive Atchison, Jean Grant, Lillian Thom, William Race and E. McHugh. Assisting artists were Emil Taranto, violinist, and Corporal Cullum, 'cellist.

On April 11, Alma Gluck and Efreim Zimbalist gave a joint recital at the Monument National before a packed house. Mme. Gluck's most interesting numbers were a Russian folk-song and a Hebrew melody. Mr. Zimbalist played with a wonderful flowing tone and absolute ease of technique. Eleanor Scheib and Samuel Chotzinoff were able accompanists.

On April 9 the Dubois String Quartet gave the last concert of its eighth season

in the Ladies' Ordinary of the Windsor Hotel. One hopes that these artistic and studious performances of chamber music will continue. Maria Thibeaudeau was a new pianist, who displayed rare qualifications for her task. Her touch is clear and her execution facile and exact.

Mariette Gauthier, a Montreal pianist still in her teens, was accorded a kindly reception at her debut in Windsor Hall on April 15 before a large and friendly audience. Her program embraced music by Beethoven, Chopin, Mozart, Fuchs and Bortkiewicz. Renée Chollet, a European prima donna, was the assisting artist. She displayed a lovely lyric soprano, with high notes of bird-like timbre. S. H. Blair was her alert accompanist.

On April 16 Isolde Menges, the young English violinist, accompanied at the piano by Eileen Beattie, gave a recital in the Assembly hall of the Montreal High School. Over 1200 children filled the hall and listened with fascinated interest to Miss Menges as she gave a varied program of nine or ten numbers, prefacing each with a brief explanation. On April 19 Miss Menges gave a recital in the Ritz-Carlton before a large audience.

McGill Conservatorium of Music students gave their third recital on April 18. Soloists were Mrs. Newton, Mrs. Smardon, Marion Fletcher, Lillian Graydon, Lillian McKenzie, Edith McMartin, Marion Ogilvie, Winifred Birkett, G. Norris, M. Cole and Rose Kofman. Miss Lichtenstein was a helpful accompanist.

On the same evening Berlioz's "The Damnation of Faust" was presented at the Monument National by the choir of St. Louis De France. The theater was filled and both soloists and chorus were the recipients of much applause. Alex. Clerk was director of the choir and the chief rôles were sung by Henri Prieur, as Faust, Mlle. Poirer as Marguerite, Joseph Saucier as Mephistopheles, and Ulysse Paquin as Brander. The orchestra of thirty-five local musicians did effective work.

On April 19 a recital was given at the Ritz-Carlton by the pupils of the Fletcher Music Method and Piano School in aid of the Red Cross. The features of the program were the "Mother Goose Chorus" by twenty-two little girls and the "Toy Symphony" by fourteen of the boy pupils. Piano solos were played by the older pupils.

I. L. A.

Zimbalist Gives Impressive Recital at
Sioux Falls, S. D.

SIoux FALLS, S. D., April 16.—Efreim Zimbalist last night gave an impressive violin recital in this city. His concert began with the National Anthem. He then played Handel's Sonata in E Major and the Paganini Concerto. His third group consisted of numbers by Bach, Gossec, Beethoven and one of his own works. The able accompanist was Samuel Chotzinoff.

Grainger Gives Recital for Fort Hamilton
War Relief Fund

For the benefit of the Fort Hamilton war relief fund members of the Visitation Alumnae and their friends gathered Saturday afternoon, April 20, in the alumnae room at the Convent of the Visitation, Brooklyn, to listen to a recital by Percy Grainger, now stationed at Fort Hamilton as a member of the Fifteenth Coast Artillery Band. In this, Mr. Grainger's only recital of the season, the pianist played a fine program of compositions by Chopin, Grieg, Liszt and his own setting of Irish folk-songs. In his encores he gave, by request, his own compositions. A. T. S.

Organists' Guild Elects Officers in
Topeka, Kan.

TOPEKA, KAN., April 19.—The American Guild of Organists held a meeting on April 16, Dean Hirschler presiding. The following members were elected: D. A. Hirschler, Charles Skilton, Frederic Rogers, Alfred Hubach, Hagbard Brase and Mrs. Paul R. Utt. From this committee the following officers were elected: Frederic Rogers, Hutchinson, dean; Hagbard Brase, Linsborg, sub-dean; Alfred Hubach, Independence, secretary; Mrs. Paul R. Utt, Ottawa, treasurer. A recital and dinner followed the meeting.

Texas Children Present President's
Daughter with Huge Bouquet

AUSTIN, TEX., April 12.—One of the most pleasant features of Margaret Wilson's visit to the Texas capital was the presentation of 400 roses by the children of Woolridge School. Each child brought a rose, and the collection was arranged in a basket around a center of Texas bluebonnets and presented by a committee from the school.

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PITTSBURGH FOSTERS CIVIC MUSIC IDEA

City to Have Worthy Municipal Band This Summer — Williams Aids Chorus

PITTSBURGH, Pa., April 27.—We are to have a municipal band, municipal with an upper-case M. We have an orchestra association, but that does not imply a home-grown orchestra. The municipal band, however, is a hand-picked, simon pure, civic venture. A local product for local consumption.

The Mayor and Director of Public Works and the Civic Club have gotten together in a spirit of amity and brotherly love, and the result is a decent band, instead of a group of uniformed journey-men musicians who have heretofore perpetrated popular summer music. Among the Pittsburgh musicians who have helped make the band materialize, are Charles Mayhew, Will Earhart, J. Warren Erb, T. Carl Whitmer and Charles N. Boyd.

If one must stay in Pittsburgh through the dog days, perhaps the Municipal Band will take the curse off the high cost of ice and the slow encroachment of prohibition.

On Thursday evening the Haydn Choral Union, under the direction of S. Colville Dickson, gave Matthew's "The Slave's Dream." The choir was assisted by Ewan Williams. The Haydn Choral Union is one of the younger organizations, and has made a reputation for itself by the high quality of work done. It was Mr. Williams's second appearance here this year. He is a great favorite in this city. Mr. Williams gave a group of songs and the incidental numbers in the "Slave's Dream." Elizabeth Wadell was the accompanist. A large audience was present.

On Thursday and Friday nights, the Trinity Choristers gave an operetta, "The Silver Pheasant," in the Schenley High School auditorium. Harry Austin, organist of Trinity, wrote the score. "The Silver Pheasant" is based on a Chinese folk story. It sparkles in its spontaneity and is replete with melody. The cast was composed of forty boys, besides a loquacious parrot that spoke fluid Chin-lac. Mr. Austin has a happy faculty of making boys sing like intelligent human beings instead of choir boys. "The Silver Pheasant" was gorgeously costumed and the scenery quasi-Urban.

Henrietta Young Meyer, one of the most gifted of our younger pianists, gave a recital Friday night at the Pittsburgh Musical Institute, Bernard Sturm, violin-

ist, assisting. They gave the Brahms G Major Concerto, the Liszt E Flat Concerto, and the Grieg C Minor Sonata. Dallmeyer Russell played the orchestra accompaniment on the second piano. H. B. G.

MISS TIFFANY TURNS SALESWOMAN TO HELP LIBERTY BOND DRIVE



Marie Tiffany, Soprano of the Metropolitan Opera Company

Despite the numerous activities of Marie Tiffany, soprano of the Metropolitan Opera Company, she has found time to do her bit in joining the patriotic saleswomen and salesmen for the final week's drive to increase the sale of Liberty Bonds. Miss Tiffany is aiding the work at Newark, N. J.

Making her debut in 1916 in "Hänsel und Gretel," Miss Tiffany's rise in public favor has been a rapid one. During the past season she has appeared in many rôles, winning praise in "Le Prophète," "Shanewis" and "L'Amore dei Tre Re." She has been re-engaged as a member of the Metropolitan forces for the third season.

Aside from her operatic activities Miss Tiffany has been heard in many camps, singing on several occasions at Camp Mills and Camp Alfred Vail, Little Silver, N. J. She has also participated in many programs at the Soldiers' and Sailors' Club of New York. On April 23 she was one of the soloists at the concert given by the West Orange High School for the benefit of the Army and Navy Phonograph Fund.

Fifth Regiment Armory, are Roberta Glanville, soprano, and Jeanne Woolford, contralto. Both were enthusiastically received and imbued spirit into their efforts that warranted the rounds of applause.

A patriotic song recital for the benefit of the Red Cross was given by the choir of St. Luke's Protestant Episcopal Church on Thursday evening, April 25. Hawthorne Carter, organist and choir-master, presented a rousing program.

The pupils of the Maryland School for the Blind, John F. Blesdoe, superintendent, and Charles H. Bochau, director of the music department, were heard in a diversified program at Albaugh's Theater, April 24.

John Woods Duke gave a scholarship recital at the Peabody Conservatory on Friday evening, April 26, presenting a program of classic and modern piano compositions brilliantly. Mr. Duke is a pupil of Harold Randolph in piano, and Gustave Strube in composition. The recital was given to meet one of the requirements of the scholarship, and marks the expiration of the period of tuition.

Hazel Knox Bornschein, soprano, and Abram Moses, violinist, gave a recital at Camp Laurel, Md., on Thursday, April 25. On Friday afternoon Hazel Knox Bornschein sang at the bedside of the wounded soldiers at Base Hospital No. 2, Fort McHenry. F. C. B.

EWAN WILLIAMS STIRS PHILADELPHIA

Welsh Tenor Aided by Susie John Mills—Kathryn Meisle in Concert

Bureau of Musical America,
10 S. Eighteenth Street,
Philadelphia, April 29, 1918.

THE annual recital given by Ewan Williams, American tenor, last Wednesday evening in Witherspoon Hall, is always an event of much interest in the calendar. The tenor was this year assisted by Susie John Mills, soprano, who was heard in an artistic group of songs and a duet for soprano and tenor, "A Night in Venice," by Lucantoni.

Mr. Williams was applauded enthusiastically by the large audience after his first group, which included Protheroe's "The Pilot," "The Prayer Perfect," by Stenson, Kernochan's "And This Shall Make Us Free." With his old-time fire and spirit he sang "The Pipes of Gordon's Men," by Hammond, but only when he reached the higher altitude of Bach and Beethoven oratorio did he come into his own as an unequalled artist in this field of music. Among the many encores was a tender ballad, "Mother, My Dear," written by a Welsh soldier, who was for many months a German prisoner, and sung with pathetic appeal by Mr. Williams in the various training camps.

Mrs. Mills disclosed a sweet lyric voice. Her contributions were intelligently chosen to fit her range and scope. The Welsh lullaby, "Y'Fam 'I Baban," Fay Foster's "One Golden Day," "Under the Greenwood Tree," by Buzzi-Pecchia, and "The Cuckoo Clock" of Grant Schaeffer, were delivered with charm and grace.

SEIDEL TRIUMPHS ANEW IN RECITAL

Violinist Creates Furore of Enthusiasm in Second Appearance

Toscha Seidel, Violinist; Recital, Carnegie Hall, Afternoon, April 28. Accompanist, Richard Hageman. The Program:

I.—Sonata, E Major, Handel. II.—Concerto No. 3, Saint-Saëns. III.—a, "Sicilienne et Rigaudon," Francaeur-Kreisler; b, "Lithuanian Song," Chopin-Auer; c, Hungarian Dance, Brahms-Joachim. IV.—a, Larghetto, Weber-Kreisler; b, "Polonaise Brillante," Wieniawski.

Toscha Seidel possesses a liberal measure of the equipment that distinguishes true masters of violin playing. His second recital in New York banished any lingering doubts on this score. The young man commands a tone of amazing richness, a tone capable of assuming many hues, one that can be both heroic and tender, and that is constantly an admirable medium for its creator's subtlest intentions. Possessing this, Seidel possesses much indeed. He adds to it a magnificent technique, superb rhythmic instinct, and the species of artistic fervor that lays its spell swiftly upon even the seasoned and sophisticated recital-goer. Also, Seidel is an earnest artist; his work interests him profoundly.

So much seemed evident after his latest appearance. Yet one vital attribute was lacking—the faculty of submerging himself in the music he was playing. The loftiest heights he scaled were those of tonal beauty, technical splendor and joy in the task of conquering. His playing excelled, now in elegance, now in virility, but it was invariably dominated and colored by his personality. It is the kind of playing that makes a wide appeal, one that is hard to resist. For it is intensely human.

But while Seidel is not yet fully mature in things of the spirit and his playing sometimes suffers on that account, it must not be assumed that he is deficient in musicianship. His interpretations proved that he is capable of surveying a

Harry Gilbert was the splendid accompanist for Mr. Williams, while Edith Mahon gave excellent support for Mrs. Mills.

Charles Westel, pianist and lecturer, was heard in recital at Witherspoon Hall Monday evening in a program of Chopin, MacDowell, Sibelius, Granados and Liszt.

The Chopin Sonata in B Flat Minor, Etude No. 3, Op. 10, and B Minor Scherzo, revealed much undercurrent of emotion and displayed fine technical ability, even more vivid again in the Liszt Rhapsodie No. 12, which, if not satisfactorily forceful at times, at least was brilliantly clear throughout.

The delivery and sympathetic quality of Mr. Westel's work was at its best in the four MacDowell sketches, some of which have not been heard here before.

At a recent concert given by the Symphony Society of Frankford, in the auditorium of the high school, under the able direction of Hedda Van Dem Beemt, Kathryn Meisle, contralto, was heard as soloist, singing the aria "My Heart Is Weary," from "Nadeschda," by Goring Thomas, and a group of songs by Tchaikowsky and Homer.

The orchestra gave excellent readings of the "Peer Gynt" Suite by Grieg, Scenes from the "South of France," arranged by Nicode; the "Tannhäuser" Overture by Wagner, Gounod's "Mireille" and selections from "Mikado" by Sullivan. A. T. K.

All German-Born Boston Symphony Men Have Bought Liberty Bonds

BOSTON, April 24.—Every member of the Boston Symphony Orchestra who is of German birth has bought Liberty Bonds of the third issue and the orchestra as a whole has purchased \$12,000 worth of the bonds, with six nationalities represented among the purchasers, according to the report issued to-day by the Committee on Citizens of German Ancestry.

work—whether it be large or miniature—as a whole; that he understands the arts of analysis and subsequent synthesis. In his delivery there was much that was superb. Beneath his bow cantelena was a joy to the ear; his phrasing was exquisitely done, the "bite" of his attacks compelling.

It is needless to particularize in speaking of Seidel's program. An agreeable specimen, he went through it in well nigh faultless fashion technically and maintained a high artistic level. The audience (a capacity one despite the bland spring skies) was beside itself with delight and stormed the platform after the Wieniawski-Polonaise. The young virtuoso had to grant five encores before a semblance of order was restored.

Richard Hageman's accompaniments were of fine caliber, as they consistently are. B. R.

BALTIMOREANS UNITE TO AID GOVERNMENT

Musicians, in Organization Meeting, Subscribe Sum of \$14,600

BALTIMORE, Md., April 27.—On Wednesday morning, April 24, local musicians met at the concert hall of the Peabody Conservatory at the invitation of a committee of prominent musicians, Harold Randolph, chairman, and organized as a body to give definite support to our Government. In addressing the musicians Harold Randolph brought out some salient reasons for unified action and made some convincing points about the status of the American musician. He then introduced the speaker, Hans Riegg, head of the Department of Languages of the United States Treasury, who eloquently appealed to the musicians. His forceful statement had the substantial effect of securing from an audience of eighty an equal amount of subscriptions, amounting to \$14,600.

Among the local singers who have contributed their services at the Liberty Loan Cantonment "Over There," at the

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Gatti's Stars Descend Upon Boston for an Electrifying Week of Opera

Caruso, Farrar and McCormack Dazzle Throngs During Metropolitan's Invasion of Hub — "Coq d'Or" Overwhelms Audience with Joy But a Fellow-Townsmen's "Dance of the Place Congo" Fails to Attract Attention — "Prophète" Opens Engagement — A. T. Davison's "Tragic Overture" Introduced by Symphony Forces — Jacchia to Conduct Summer Pops

By HENRY GIDEON

Boston, April 28, 1918.

A SMARTLY dressed business man stepped up to the box office of the Boston Opera House early in the week and stumped the attendant with the question, "What is the best opera the Metropolitan Company puts on?" After just a moment's hesitation the answer came: "Caruso," and the smartly dressed business man bought tickets for Monday night, or it may have been Thursday night, or Saturday afternoon. They were all three "Caruso." The box office attendant was right, for Bostonians (just like all other -ians and -ers) yielded to the magnetic power of names, Caruso, Farrar, McCormack.

To the vast majority the week of opera was Caruso week, yet there are many who feast with greatest delight on the memory of that gorgeous Friday afternoon, when the imagination was kindled by Rimsky-Korsakoff's astounding opera and local pride was stirred by the performance of Henry Gilbert's ballet-pantomime. On this memorable occasion the audience, fine in quality, was the smallest of the week. Does this mean that the "center of the universe" is indifferent to new works, or is it to be explained by the fact that the announcement of the extra performance was published too late for complete success?

However few the names that guaranteed packed houses such as greeted Caruso in "Le Prophète," Farrar, Scotti and McCormack in "Tosca," Caruso and Amato in "Pagliacci," Farrar and Scotti in "Butterfly," Caruso in "Samson and Delilah," operagoers in New England have swelled their list of names to be remembered. Matzenauer, for her magnificence in "Le Prophète" and "Aida," Muzio for her loveliness of voice and sincerity of interpretation in "Prophète" and "Pagliacci," Barrientos for her youthful grace, flowing cantilena, and sparkling coloratura in "Rigoletto" and "Puritani," Lazaro for his vocal excellence in these same two works have affected operatic history in Boston in such manner as to insure packed houses for any performance in which these artists appear when the Metropolitan Company revisits Boston next season.

The Opening Night

The opening performance, attended by as brilliant an audience as ever filled the Boston Opera House, had its surprises. First of all, there was astonishment that Meyerbeer's seventy-year-old opera had still so much of life, vitality and fresh beauty. True, the sumptuousness of the production and the magnificence of the artists camouflaged more than one weak passage, but what of the sheer beauty of John's hymn with chorus accompaniment, the duet between *Fides* and *Bertha* in the public square in Münster, and a dozen fine orchestral episodes? Then there was the discovery of a new voice, that of Claudia Muzio, soprano, whose fresh, spontaneous vocal utterance was no less captivating than her beauty of person and charm of manner.

Again, it was not Max Bloch, whose status as enemy alien forbade his accompanying the troupe on its journey from New York, but Rafaelo Diaz, a quondam member of Henry Russell's short-lived institution, who gave life and zest to the rôle of Jonas, the Anabaptist. Incidentally let it be told that with only a few days of preparation, with nary a stage rehearsal, Mr. Diaz slipped

into this important rôle and filled it with eminent satisfaction. Then, to cap the climax of surprises, the great tenor that was once voice, voice and then more voice came forth as a person, an artist, a singer who knows, feels and suffers. Who that saw Caruso's amusing portrayal of the rôle of the profligate in "Iris," some ten years ago, would believe his own sense as he followed this same tenor through the great Coronation Scene? Into that line "Suis-je ton fils," twice addressed to *Fides*, John infused a tenderness, a poignancy that moved the spectator to tears. Nor was the French declamation of the Italian singer one of the least surprises of that overwhelming evening.

An enormous audience testified again and again to its enthusiastic appreciation of principals, chorus, orchestra, ballet and stage management.

The second performance, "Tosca," on Tuesday evening, gave Boston a royal opportunity to acclaim three of its favorite singers, Farrar, McCormack and Scotti, and a conductor whose glittering talent it discovered in the Russell days, Moranzoni. Though somewhat unconvincing in his delineation of the rôle of the unfortunate painter, Mr. McCormack was as much at home vocally as he is in a symphony concert or in a program of folk songs. His beautiful voice took on a dramatic force that increased the admiration of his followers.

The two performances of Wednesday, in the afternoon "Aida," in the evening "Rigoletto," introduced Conductor Papi, Mme. Barrientos and Martinelli and Lazaro.

"Oracolo" and "Pagliacci"

Thursday night's offering was the double bill, "Oracolo" and "Pagliacci." Would it not have been wiser for the management to have coupled Leoncavallo's melodrama with a dissimilar work, like Gilbert's ballet-pantomime? Such an arrangement would have avoided the monotony of impression which attended the double bill on Friday afternoon, would have given the Gilbert work a fairer hearing, and would surely have been juster to Leoncavallo's opera! As it was, hundreds who had purchased tickets to see Caruso and hear him sing *Canio* streamed nonchalantly into the auditorium while the performance of "Oracolo" was in progress. More's the pity, as this was the only novelty of the week, except for the bill offered on Friday afternoon. It is quite likely that in its effort to make this one-act thriller realistic, exotically horrible, the Metropolitan force fails to do justice to the score. There are evidences of nuance, characteristic Chinese melody, unusual orchestral touches, all of which are swallowed up in the maw of a strenuous performance. Here Mr. Moranzoni's youthful ardor leads him to such excesses as to cause timid, youthful Chinese lovers to shout themselves hoarse in the struggle for musical survival.

The histrionic skill of MM. Didur and Scotti as the *Oracle* and the *Keeper* of the Opium Den, was an outstanding feature of the performance. Mme. Easton, as the luckless Chinese maiden, Mr. Althouse as the ill-fated son of the *Oracle*, and Mr. Didur in the name part, were all in excellent voice. Little Miss Bakos was so wistful and winsome a Chinese lad as to make one hope for a fresh operatization of Fernald's charming story of "The Cat and the Cherub" which might restore its naiveté and originality.

In the performance of "Pagliacci" one saw the genius of Caruso at its best. There were complete abandon and vocal opulence. Even the well-worn "Recitar," familiar accessory to canoeing parties on

midsummer days, was delivered with real effect. The tenor was superbly supported by Claudia Muzio and Pasquale Amato. Mario Laurenti, a youthful baritone of fine vocal endowments, has much to learn before justifying to opera audiences Nedda's choice of him as a lover. The chorus was at all times superlatively successful.

"Madama Butterfly" on Friday evening again drew a very large audience and gave it great pleasure. Mme. Farrar and Mr. Scotti (the only singer now in America who really interprets *Scarpia*, according to an eminent fellow-countryman of his) repeated their success in familiar rôles and Mr. Carpi sang for the first time in Boston the rôle of the American naval officer.

On Saturday afternoon a throng greeted the performance of "Samson et Dalila," insisting on recalling Caruso again and again until they succeeded in defeating his purpose to live within the rôle. After the fourth or fifth recall he was once more the clown, all the more clownish because of the ridiculous contrast between his make-up and his facial contortions. His *Samson* gives every evidence of artistic maturity, whether in heroic declaration of the theme of consecration, in fine subordination to the voice of *Dalila* in the love duet, in heartbreaking accents of despair in the prison scene, or in tenderness to the little child who guides his steps to the center of the Temple of Dagon. His French diction was a reproach to some of his colleagues. Mme. Claussen, the *Dalila*, is unmistakably a singing actress, sacrificing beauty of tone to impressiveness of manner. Mr. Chalmers sang with a smoothness of voice that would have better graced a Massenet rôle. That of the *High Priest* demands more authoritativeness. Never has the corps de ballet been more seductive, more appealing to the eye than in its grouping at the beginning of the third act. One could not help pitying the blind *Samson* to whom the God of Israel seemed unnecessarily cruel.

The final evening was given over to a Bellini revival which hardly justifies itself in the judgment of the present generation of opera lovers. Yet this performance of "I Puritani" assembled into one cast Barrientos of the voice of molten gold, Lazaro, the coloratura tenor with the heavenward reach, De Luca of keen dramatic insight, and Mardones with a voice like the pillar of a classic temple. We hasten, however, to speak of the matinee which was the crowning glory of the week.

Gilbert's Ballet

Henry Gilbert's ballet-pantomime, "The Dance in Place Congo," was placed unfortunately at the end of the program. It suffered because of contrast between the polished mosaic of an experienced master who has already performed wonders without number and the crude ore of a vigorous assayer whose triumphs are yet to come. The Russian master wrote an opera about a fantastic story of Pushkin's. The Bostonian composed a tone poem which he afterwards remodeled, furnishing an outline for the ballet master to expand into a choreographic drama. It cannot be said that the balletmaster succeeded. There are strange happenings on the stage for which not a suggestion is to be found in the orchestra.

Critical opinion in Boston is agreed that something is wrong with the Gilbert ballet as it has been performed by the New York company. Perhaps the music itself is insufficiently varied, too much fury and too little emotional relief. Perhaps Mephisto is right in complaining that the Southern mood is sadly missing, yet we caught a lovely languorous melody near the opening of the scene. Whatever the explanation of the trouble, there can be no gainsaying the superiority of the orchestra over the pantomime. We are told that Mr. Bartik's attempts to acquire something of a local color when he visited New Orleans some months ago met with scant encouragement. Olin Downes, of Boston, whose long and sympathetic association with Mr. Gilbert

gives his utterance a measure of authority, expresses the belief that no other American has developed themes with so much audacity and originality, that these themes are by turn vulgar, witty and distinctive, noble and sensuous. He finds dramatic contrast, especially where the ringing of the bell to "quarters" is succeeded by a moment of intense silence. He believes that the instrumental coloring of the piece, the potency of its thought, the weirdness of its appeal are indications of a "composer of epoch-making talent, a composer who speaks for himself and has something very important to say."

"Coq d'Or"

Had the ground not been broken by the "Bally Roose" it is doubtful whether we should ever have had the "Coke Dawr." It took Swampscott, Harvard Square, and Chestnut Hill, oh, so long to say Bally Roose neatly, unconcernedly. And now that is accomplished, along comes another name just as strange. But there, it is French, and well worth learning to pronounce! The shock of the Russian Ballet once worn smooth, its novelty gone and itself accepted as a step in artistic progress, it was quite timely that we should have that ingenious combination of opera and pantomime, long dreamed of but never fully realized by Rimsky-Korsakoff, devised by Bolm and Pogany after the original by Fokine. The keen mind of Mr. Gatti-Casazza gauged the Boston situation correctly. The biggest artistic success of the New York season must be offered to Boston, too, despite the enormous cost and labor of bringing so huge a production to the New England city in wartime. It may well be, one can imagine Gatti saying to himself that there is too little time left for sufficient publicity, for the proper education of the Boston public as to the nature of this work, but we can be fairly sure of a large if not of a record-breaking attendance. But, hang it all, Boston is a city of genuine musical culture, and we must give it a chance at this important novelty. The distinguished impresario was right. Boston did muster a large if not a record-breaking audience, and artistic Boston is under a heavy debt to the appreciative impresario.

The singers, Mabel Garrison, Lenora Sparkes, Adamo Didur, Kathleen Howard, Rafaelo Diaz, Pietro Audisio, Basil Ruysdael, and Vincenzo Reschiglian gave an account of the vocal features of the score such as would have rejoiced the old director of the Conservatory in Petrograd. Where could he have found a *Princess* with a purer, more flexible voice than Miss Garrison's, a *King Dodon* with more fitting voice quality and fuller dramatic understanding than Mr. Didur, a more flawless "tenor-altino" than Mr. Diaz? And where could he have found a chorus half so good as that admirable group of sopranos and tenors, altos and basses that sat soberly and quietly through three whole scenes like the very best of children? Because of Mr. Diaz's earlier association with this Opera House one may be excused for singling him out for special commendation. In Rimsky's remarks printed at the beginning of his score he makes mention of the rôle of the astrologer as being written for a voice not widely cultivated, the "tenor-altino." This rôle, he says, may be taken by a lyric tenor who possesses a full, strong falsetto. Now we cannot say authoritatively whether Mr. Diaz uses a full, strong falsetto, but this we know: that from the opening phrase of that incredibly difficult rôle he sings with an ease, a beauty of tone and yet with an unerring sense of characterization that makes his contribution one of the salient features of the performance. The pantomimists, Galli, Bolm, Smith, Bonfiglio, Hall, Bartik, Ioucelli, and the noble cockerel himself were a feast for the eye. Nor did the uncanny skill and the melodic beauty of Rimsky's score escape the notice of the fascinated audience. Pierre Monteux conducted with authority and with fine understanding of nuance.

No opera company visiting Boston has ever left a richer feeling of enjoyment and gratitude in its wake. It is altogether credible than in the entire history of opera there has never been an aggregation so endowed with soloists of the first magnitude, conductors of highest attainments, ballet, chorus, orchestra of such quality, costumes and scenery of such splendor.

Dr. Davison's Overture

In the competition between Boston Opera House and Symphony Hall on last Friday afternoon, Symphony Hall suffered. Not only were most of our composers, critics, singers, players in attendance on the première of "Le Coq d'Or" and the "Dance in Place Congo," but

[Continued on page 47]

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Gatti's Stars Descend Upon Boston for an Electrifying Week of Opera

[Continued from page 46]

even the second balconyites, those who quickly snap up the "rush" seats on Friday afternoons when the weather is good, were out in small numbers. The program was attractive enough, to be sure: "A Tragic Overture," by Dr. A. T. Davison, of Harvard University (first performance), the "Italian Serenade" of Hugo Wolf, the "Fantastic" Symphony of Berlioz.

Dr. Davison's Overture was suggested by Hawthorne's "Rappaccini's Daughter." It was composed during the summer of 1914. This is his second composition to be performed by the Boston Symphony Orchestra. Other works from his pen have been played at Pop Concerts.

The Berlioz Symphony, usually engrossing, sounded singularly tame and unimaginative to one who had just come from a hearing of Rimsky's brilliant score. Much of Berlioz's music seems at this time downright vulgar. His treatment of the Dies Irae in the last movement was notably disappointing. But how piquant his individual use of the kettle-drums and what fun to watch four of them, each played by a separate player! The management of the Symphony Concerts has made a slight change in the program announced for the final pair of concerts. As now planned it will include but two numbers, Schubert's Unfinished Symphony and Beethoven's "Eroica," requested by Mr. Higginson. These two symphonies "have always held a most honorable place in the repertoire of the orchestra since its organization; in fact, they have had more performances than any others."

Jacchia to Lead "Pops"

For the nine weeks following the regular season an orchestra of seventy-five men will provide nightly programs (except Sundays) for what have long been called the "Pop" Concerts. Agide Jacchia, who had such signal success with the Pops of last season, will again be the conductor. He will conduct throughout the season of nine weeks. Heretofore the season has been divided up among three or four conductors. Last season's plan of varying the orchestral program with singing by eminent artists from Boston and New York will not be repeated this year.

The eventful week went out with a noble performance at Symphony Hall of Mendelssohn's "Elijah," of which the feature was the superb mass singing of the People's Choral Union, under the conductorship of Frederick W. Wodell. This co-operative organization of four hundred men and women meets each Sunday afternoon from October to May for the purpose of giving the people at large an opportunity to hear, sing, and know the best music. Tonight they sang with superb authority, fine attack, a sufficient regard for rhythmic and dynamic nuance and a beauty of tone rare for this section of the world. Even the very high notes for soprano and tenor voices were delivered with a natural beauty that one usually associates with the people of the

Southland. Of the four soloists, Laura Littlefield, Mabel N. Foote, Frederick Gunster, and Hartridge Whipp, the first named gave the greatest pleasure to the ear. Mr. Whipp sang with intensity and dramatic vigor, sometimes at the expense of musical values.

Mr. Gunster and Mrs. Foote both gave pleasure. Members of the Boston Sym-

phony Orchestra reinforced by William W. Chute, organist, who supplied for Hermon A. Shedd, provided the instrumental support. Carelessness on the part of the violinists was responsible for more than one mishap. The audience was large and deeply impressed. With the singers it made a fine, democratic gathering.

AUER TO TEACH AT THE CHICAGO MUSICAL COLLEGE

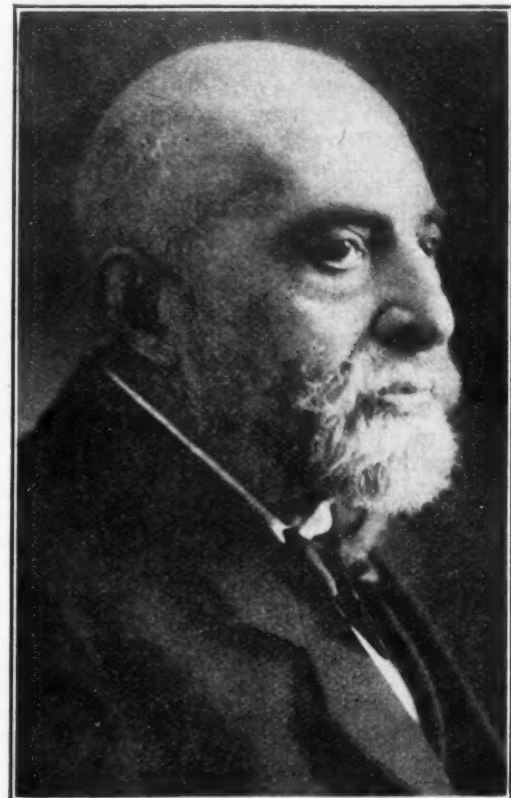
Famous Violin Pedagog Signs Contract for Fall Session in Middle West

NEGOTIATIONS which began on the day of Leopold Auer's arrival in America, late in February, came to a definite conclusion last week when a contract was signed by him and the Chicago Musical College, whereby the eminent violin teacher will give instruction for a period of six weeks next fall in Chicago.

Mr. Auer's time will be devoted to the instruction exclusively of advanced pupils. His contract calls for his presence in the faculty of the progressive college from Sept. 16 to Oct. 26.

The engagement of the distinguished teacher of such celebrities as Heifetz, Seidel, Elman, Rosen, Eddy Brown, Zimbalist, Kathleen Parlow and others, is looked upon as another triumph for the Chicago Musical College which recently announced that Oscar Saenger and Herbert Witherspoon would be among its staff of vocal instructors during the summer session.

Mr. Auer was the court violinist of three Russian emperors and for forty years was identified with the Imperial Conservatory of Petrograd, as head of the violin department. In 1895 he was knighted by the Czar of Russia. Three of his pupils have made their remarkably successful debuts in America this sea-



Leopold Auer, Distinguished Violin Teacher

son: Jascha Heifetz, Max Rosen and Toscha Seidel.

FINAL CHAMINADE CONCERT

Brooklyn Choral Club Presents Well-Designed Program

The final Chaminade Club concert of the season was given at the Brooklyn Academy of Music on Thursday evening, April 18, to a large audience. The program was well carried out, the club singing with fine spirit. Elgar's "Woo Thou Sweet Music" was an interesting number, as was "Spring Night," by Bargiel. Two a cappella numbers, one by Victor Harris, "I Long for You," and the Other by J. B. Moloy, "Dinah Doe," were admirably given. A "Serenade," by George Shackley, dedicated to the Chaminade Club, was sung for the first time, the incidental solo being given by one of the club members, Marjorie Fullerton. Nevin's "A Day in Venice" con-

cluded the choral program and was beautifully done.

The soloists of the evening were Amelia Gray-Clarke, pianist, and Sadie Gottlieb, violinist, the former well known as the club accompanist, and the latter a newly discovered fourteen-year-old prodigy. Mrs. Clarke played a Chopin group finely and Miss Gottlieb was heard in the Vieuxtemps "Ballade et Polonaise," Schubert's "Ave Maria," Cui's "Orientale" and Küdd's "Country Dance," her technique being of a high order. Harriett Vilette Brown, soprano, a club member, sang Cyril Scott's "Blackbird's Song," Mary Helen Brown's "To a Hidden Violet" and John Prindle Scott's "The Wind's in the South."

A. T. S.

THREE ARTISTS IN CONCERT

Mr. and Mrs. Huss and Mr. Hartmann Delight Dobbs Ferry Audience

Mr. and Mrs. Henry Holden Huss and Arthur Hartmann gave a highly successful concert at Dobbs Ferry-on-Hudson, under distinguished patronage on Thursday evening, April 25. The Huss Violin Sonata, made widely known by Ysaye, as well as the Hartmann violin transcriptions, Mrs. Huss's delightful interpretations of old English and classic Italian songs and Mr. Huss's improvisation on three notes given him by a member of the audience, were outstanding features of a highly artistic concert.

Mr. and Mrs. Huss are continuing their Red Cross concert work. Their next concert will be in Washington, D. C., on Saturday, May 18. The program is confined to music by the Allies.

Mrs. Newton D. Baker, wife of the Secretary of War, has been giving entertainments at the training camps near Washington, D. C. She recently visited Accotink, Va., where she was heard in several patriotic songs. Others who assisted were Mrs. Heit, Frances Scherger, C. W. O'Connor and the O'Connor Camp Chorus.

6000 NEW YORKERS CHEER McCORMACK

Irish Tenor Gives His Final Recital of Season in the Hippodrome

If the New York Hippodrome were double the size probably every available cubic inch of sitting and standing room would have been occupied just as it was on Sunday night, April 28, when John McCormack gave his final recital of the local season. It is estimated that from 6000 to 6500 persons heard the Irish tenor, and a throng was clamoring outside for tickets that were not to be bought.

There is no need to dwell on McCormack's voice and his program, ranging from Handel, Schubert, Schumann and Rachmaninoff through the McCormack-esque songs of Ireland and the heart, save to record that this particular audience was wildly enthusiastic over every note and every word. The Americans among the auditors understood every syllable of his English, the Italians every word of his Italian, and they all understood and roared with joy when he lapsed into just a little bit of the brogue.

The Godard "Jocelyn" Lullaby and the Donizetti aria "Una furtiva lagrima" fascinated these McCormack worshippers, and they were even noisier when he gave them some of his newer finds from the cadences of the war-song makers.

Judge Larkin interpolated a patriotic address, extolling Mr. McCormack's war work, buying and selling Liberty Bonds, his \$100,000 Red Cross concerts series and other incidents of the generosity he described.

The speaker alluded to a conference which Mr. McCormack had with President Wilson at the White House last week. McCormack offered his artistic services for the camps abroad, but the President declared that he would be even more valuable in his concert work here, in "keeping the fount of sentiment" refreshed, it was stated. Two large bouquets sent with a card, read by Judge Larkin, "From Two American Mothers," were presented to the tenor amid more cheers. André Polah, violinist, offered four numbers by Bach, Gluck and Vieuxtemps, and encores to the great delight of the audience. Edwin Schneider, the accompanist, shared the applause when his song, "Your Eyes," was sung by Mr. McCormack.

ARTIST-COUPLE TO TOUR

Miss Easton and Mr. MacLennan to Give Duet Evenings in Middle West

Florence Easton, the admired prima donna of the Metropolitan Opera Company, is to make a joint recital tour with her husband, Francis MacLennan, the tenor, immediately after the close of the Metropolitan's Boston season. The tour will comprise a series of duet evenings, which will be given through the Middle West. Especially anticipated are their appearances in Bay City and Saginaw, Mich., Mr. MacLennan's home district.

Francis MacLennan during his European activity became especially conspicuous as a tenor star of grand opera in English. Repeatedly he toured the British Isles, being warmly heralded as an English-singing Siegfried and Loge, as Lohengrin, Tristan, Tannhäuser and other Wagnerian characters, with Florence Easton in many instances as his partner.

Frequently, on the other side, Francis MacLennan's nationality would be mistaken. For the truth of the matter is that Francis MacLennan is a pure, unadulterated American, straight down through several generations. Of French, Scotch and Irish ancestry, he represents all those amalgamated traits characteristic of the real American. His grandfather on his mother's side was Captain Joseph Francis Marsac, a well-known American army officer, whose family came from the neighborhood of Paris and settled in Detroit, Mich. This ancestral Captain Marsac then became one of the two founders of Bay City, Mich. Mr. MacLennan is under the management of Daniel Mayer.

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MIDDLETON CAPTURES CHICAGO'S FAVOR

Baritone Scores with Mendelssohn Chorus—Votaries of Russian Ballet Give Admirable Performance—Cora Anderson, Pianist, Makes Début

Bureau of Musical America,
Railway Exchange Building,
Chicago, April 27, 1918.

ANDREAS PAVLEY, Sergei Oukrain-sky and a bevy of their pupils gave an elaborate ballet performance at the Blackstone Theater April 21 to an audience that would have been larger if there had been more seats in the theater. As it was, nearly 500 prospective patrons were turned away. The organization developed a good entertainment. Pavley and Oukrain-sky have made headquarters in Chicago since they severed connections with the Pavlowa Ballet Russe several seasons ago, and they have acquired a large and talented clientele during this time. The existence of several other musical events at the same hour made it possible to see only a "Ballet Roman-tique," to music by Chopin. It was a scene very much on the same order as the two similar ballets exhibited in past years by the Pavlowa and Diaghileff companies, worked out with accurate eye to line and mass formation. The dancing was of the classical type, the young cory-phées being garbed in fleecy white tulle and the various numbers proceeding under subdued lights. Nothing requires more severe and long-continued preparation than accurate classical dancing, but this company exhibited the fact that while the members are not necessarily making the ballet their life work, they have remarkable talents and excellent technique.

Ella Dahl Rich and Agnes Hope Pills-bury gave a two-piano recital at The Playhouse on the same afternoon. As the program began considerably later than its advertised hour, it was possible to hear them only on their first number, a sonata in B Minor by W. Friedemann Bach. This was played well, not always with a perfect ensemble of attack, it is true, but with good tone and well-defined ideas regarding nuance, phrasing and climax. They were well received.

Cora Anderson, a local pianist, made her début at the Cort Theater in a program calculated to inspire respect for the abilities of the artist, since it contained sonatas by both Chopin and Liszt, the B Minor offering in both cases, together with some shorter numbers by each. She disclosed an excellent talent, with a virile manner in approaching such numbers as the Liszt Sonata, hampered only by a tendency to produce a hard tone. This last was not always the case. There was good understanding and a poetic, fine feeling in the shorter works.

The last of the Sunday concerts was a return engagement by the young violinist, Max Rosen. He was greeted by an audience even more enthusiastic than the one that assembled to hear his first program. He showed charm of tone and ease in surmounting technical obstacles. He played as chief numbers the Tartini "Devil's Trill" and the Bruch G Minor Concerto, filling in the rest of the program with a series of hyphenated short pieces, Chopin-Auer, Brahms-Joachim, Porpora-Kreisler and Gluck-Paganini.

Clubs Hold Election

Two of the greater musical clubs of Chicago have been holding elections of officers for the coming season. The Musicians Club of Women, formerly the Amateur Musical Club, announces the following ticket, elected April 15: President, Mrs. John F. Smulski; first vice-president, Helen B. Lawrence; second vice-president, Mrs. A. F. Callahan; directors, Priscilla Carver, Mrs. Furness Hatley, Mrs. George M. Benedict, Mrs. Philip Burr Bradley, Mrs. Annette R. Jones, Mary Peck Thomson, Mrs. Estella Hibbard Osborne, Mrs. Mabel Sharp Herdier, Mrs. W. F. Hypes, Mrs. Edith Lobdell Reed, Mrs. Marion Mason Peter, Mrs. Joseph N. Eisendrath.

On the same day the Chicago Artists' Association elected: President, John B. Miller; first vice-president, Mrs. Rose Luterer Gannon; second vice-president, Frederick Farrar; third vice-president, Mrs. Eric DeLamar; recording secretary, Hazel Huntley; corresponding secretary, Helen Bright Bengel; treasurer, Mrs. Hiram Kadish; directors, Ethel

Geistweit Benedict, Mabel Sharp Herdier, Wally Heymar, Gustaf Holmquist, George Nelson Holt, Herbert Hyde, Amy Keith Jones, William Lester, Cora Libberton, Thomas MacBurney, Harriet Martin Snow, Frank Van Dusen, Henriette Weber, Marie Sidenius Zendt.

The University of Chicago recitals at Mandel Hall show little sign of abatement. Eddy Brown, the violinist, gave a recital there on the afternoon of April 16. One week later the A Cappella Choir of Northwestern University gave a choral concert under the direction of Dean Peter C. Lutkin.

Frank Monahan, U. S. N., was the uniformed figure at the Edgewater Beach Hotel musicale April 21. Appearing with him on the program were Ida Edens-burn, soprano; Frank Johnson, basso cantante, and Grace Grove, accompanist.

A card bearing only the brief legend, "I have arrived safely overseas, Edward Freund," is the official news from one of the distinguished American violinists now in service on the French front. Mr. Freund is the assistant band leader of his regiment, with the rank of sergeant.

There were lively times for Charles E. Gallagher, the basso, on the night of April 25. He had been engaged for the week to sing with Arthur Dunham's orchestra in the film production, "The Unbeliever," at the Auditorium. There was also a scheduled joint recital by Margaret Loraine Freck, pianist, and Clio Hillyer, baritone, on Thursday night at the Fine Arts Recital Hall. Hillyer having fallen ill, Gallagher was summoned as substitute, and managed by speedy and competent lines of communication to fill both engagements. It necessitated a shifting of the program order and an impromptu Liberty loan speech by Glenn Dillard Gunn to fill in the time, but the

program was given complete. Mr. Gallagher sang several operatic arias and a group of songs with excellent effect.

Miss Freck was heard in MacDowell's "Keltic" Sonata, which she played with poise, fine tone and a good deal of imagination. She has a well-developed technique and some defined musical ideas. The Beethoven Waltzes in C and G were not so satisfactory, chiefly because not enough of the dance feeling was displayed in them.

Middleton Scores

The Chicago Mendelssohn Club had an asset of uncommon value in its third and final concert at Orchestra Hall. This was the engagement of Arthur Middleton, one of the best singers in America, as soloist. The organization has been lucky in its choice of soloists throughout the season. It was exceptionally so on this occasion. Mr. Middleton's gorgeous voice, excellent enunciation and musically temperament comprised the high point of the concert. He made a great success in the Ambroise Thomas "Tambour Major" aria, Will Marion Cook's negro "Exhortation," and a group of songs, and nearly a success in a set of five monotonous "Songs of the Fleet," for baritone solo and male chorus, by Charles Villiers Stanford. That they were not a complete success was due to the fact that their music made it impossible for them to be a success. Middleton's ability was unquestioned.

Myrtle Moses, mezzo-soprano, sends word that her first Pathé records will be released early in June.

Charles W. Clark, baritone, has returned from a concert tour of the South and East, which included recitals in Birmingham, Ala., and Washington, D. C.

EDWARD C. MOORE.

CHICAGO SYMPHONY ENDS RECORD SEASON

Trustees and Members of the Orchestra Pay Tribute to Conductor Stock

CHICAGO, April 29.—The Chicago Symphony Orchestra has just closed its twenty-seventh and most successful season. Artistically and financially the twenty-eight pairs of concerts just completed have made a record the contemplation of which is a source of great pleasure to the directors and trustees of the Orchestral Association.

It became necessary last fall to raise the price of admission both for season tickets and single concerts. This advance was met cheerfully by patrons and the size of the audiences not only showed no falling off but was in certain instances even greater than it had been before.

At the beginning of the season Conductor Frederick Stock announced that if it were possible he would include a work by an American composer on each program. The end of the season disclosed that over twenty American names had been listed, a record never before equaled or approached by any of the great American orchestras. At the same time the concerts have not been prepared in any merely chauvinistic attitude. The best music of the world has been played and the most notable novelties have been produced wherever it was possible to procure the scores. In regard to novelties, Mr. Stock shares the opinion of his great predecessor, Theodore Thomas, the founder of the orchestra, in that the audiences are entitled to hear important new works because they are new. The fact of their appearing on the programs does not necessarily mean an indorsement of their artistic worth. However, if it is a deserving work it becomes a part of the orchestra's standard repertoire. It is thus that repertoires grow.

Mr. Stock enjoys to an unwonted degree the respect and confidence of the trustees of the Orchestral Association. As was pointed out in the columns of MUSICAL AMERICA a few weeks ago, he is in the class of those who, while Americans at heart, are still technically in the lists of alien enemies. This is due to the fact that his first citizenship papers

were allowed to lapse beyond the time of taking out his second papers. Upon learning of this mischance, he at once took out first papers for the second time.

"I am paying the penalty of carelessness," said Mr. Stock recently. "I had no urgent interests outside of my work as conductor until the world war broke in 1914, when I realized that I ought to be an actual citizen. By then my first papers were no longer good. I sought to catch up by again taking out the preliminary papers, and the war caught up to me. I am sorry, for I was in my heart and beliefs an American long before April 6, 1917, and long before August 4, 1914, as well. All who know me know this to be so. As for the others—well, they must learn that it is so."

Immediately after the final concert of the season the members of the orchestra presented Mr. Stock with an Encyclopedia set. In thanking them he said:

"We shall, I trust, go on for years as associates and as loyal members of the United States, for I hold that the man who does not support the American Government at this time and at all times should be removed from its protection and its countless benefits."

How he is regarded by the officials of the orchestra becomes plainly evident from their public statements. Says Charles H. Hamill, vice-president of the association: "Nobody can keep an irresponsible person from asking questions. We have understood that technically Mr. Stock is an enemy alien. His patriotism, however, cannot be questioned. The present flurry will not affect his standing with the association of his position as conductor, at least so far as I am concerned."

"Mr. Stock is as straight as a string," states Charles L. Hutchinson, a trustee. "He has conducted himself admirably all ways. So have the other members of the orchestra. Of ninety members there are two, or possibly three, who are not citizens. Their sympathies are here. It is really too bad that such a question is raised. It will not affect Mr. Stock's standing with the orchestra."

"The trustees were fully informed by Mr. Stock, as a matter of duty, regarding his status," says Joseph Adams, second vice-president of the association. "There is not the slightest question of his American patriotism or of his ability as a leader. There has been fault found. But fault is found with President Wilson and fault is found with most persons. It will not influence my opinion of Mr. Stock and his work or his standing with the orchestra."

ULTRA-MODERNS RULE AT GAUTHIER RECITAL

Soprano Again Champions the "New" Men—Admire Alsatian Folk Songs

Eva Gauthier, Soprano. Recital, Aeolian Hall, Evening, April 22. Accompanist, Marcel Hansotte. The Program:

Chants Populaire (d'Alsace-Lorraine)—"Marianne, ma belle," "Mon père m'envoie-tu l'herbe," "Le jardin d'amour," "Le Rosier d'argent," Harmonizations de Gustave Ferrari; "Les Heures," Ernest Chausson; "La pin-tade," Maurice Ravel; "Le jet d'eau," Claude Debussy; "Guitares et Mandolines," Gabriel Grovlez; "Le détachement vivant," Acario Cotapos (with small orchestra); "Four Impressions"—"The Rain," "The Fountain," "The Corpse," "The Nightingale," Leo Ornstein; Air de Gaia, du "Prométhée," Gabriel Fauré; Deux Poèmes Hindous—"Ben-ares," "Lahore," Maurice Delage; "Scheherazade," Maurice Ravel; "Waikiki," "Sorrow of Mydath," Charles T. Griffes; "Mother Croon," Leo Ornstein; "Infant Joy," "Spring Lilt," Nat Schildret; "Dans la forêt rêveuse," Jacques Pintel; "La danse," Gustave Ferrari; "Chanson de Fortunio," "Chanson de Barberine," Eugène Goossens.

Once upon a time, in the far-off days when peace nested on earth, such a program as Eva Gauthier's latest would have precipitated an inky deluge and unfettered all the tongues of the musical community in orgies of speculation, prophecy, panegyric or terrorization. The present course of worldly events has so altered values that sensitive folk no longer blench from the dire charge of Philistinism. One is not to-day an out-cast and contemptible by reason of an inability to perceive a message of beauty in studied ugliness or significance in what arbitrarily professes to be recon-dite. Hence it will probably not be judged a sign of pachydermous insensibility to dismiss more than three-fourths of the new songs brought forward by this charming and artistic singer as ill-sounding and vacuous trash. It might, of course, be scrutinized at considerable length and diversely dissected. But altogether too much of this kind of thing is practised. Having endured for close upon two hours the variously ugly, neurotic or senseless spasms of Acario Cotapos, Leo Ornstein, Charles Griffes, Nat Schildret, Jacques Pintel, Eugene Goossens, Gabriel Grovlez and Maurice Delage, the listener, not pledged to the life and death defense of the ultra-modern, yearned with the fullness of his being for ten bars of Haydn or five of Schubert. Miss Gauthier's lovely voice, rare style and finished art were lavished on all these mad vanities with a devotion that compelled respect and admiration. But oh! the weariness of the flesh!

There was, amidst this welter of nonsense, some music. The best of it was uncovered in the four Alsatian folk-songs, delicately but unobtrusively harmonized by Gustave Ferrari—songs constituting in the Gallicism of their character a striking ethnological brief for the national allegiance of the "lost provinces." And Chausson's "Les Heures" can stand beside some of the lyrics of the greatest of all French song composers, Henri Duparc. Ravel's "Pin-tade" never exceeds the point of mere cleverness and Debussy's "Jet d'Eau" has interesting features, considering the early date of its composition (1890).

But after these songs came the deluge. Acario Cotapos, with the help of several string and wind instruments, playing simultaneously in several keys, proved that the principles of Schönberg have reached Chili. Leo Ornstein contributed five songs, of which the crack-brained "Corpse" was in the vein of the "Wild Man's Dance." The "Nightingale" contains floriture of a kind, and Miss Gauthier sang it exquisitely. But she won more applause for Ornstein's early written "Mother Croon," a vocalize, more melodious than anything else on this part of the program and hence the more appreciated. Fauré's "air" from "Prometheus" proved only an inflated piece of declamation, unilluminated by a glimmer of a musical idea. Over the tantrums of Messrs. Griffes, Pintel, Schildret and the rest one prefers to draw the veil.

Marcel Hansotte accompanied Miss Gauthier excellently in all, and he conducted the little orchestra in the Cotapos affair.

H. F. P.

POVLA FRIJSH IN AN ENGROSSING RECITAL

Soprano's Interpretation of Striking Program Compels Admiration

Povla Frijsh, Soprano. Recital, Æolian Hall, Afternoon, April 26. Accompanist, Louis Gruenberg. The Program:

"Creation Hymn," Beethoven; Air of "Berenice" from "Scipio," Handel; "Chanson à Danse," Old French; "La Steppe," Gretschunoff; "Villanelle des petits canards," Chabrier; "La Glu," Gounod; "Mandoline," Debussy; "La Procession," César Franck; "Tandis que l'Enfant," Loeffler; "Au Cimetière," Fauré; "Lettre à une Espagnole," Laparra; "Der Skreg en Fugle," Majnat; "Sinding," "Var det en Drom," Sibelius; "Med en primula veris," "Haab," Grieg.

Povla Frijsh is one of the most interesting and artistic interpreters of song to be heard to-day. This even when her vocal means happen not to be in their happiest condition. She seemed last week to suffer from a cold or some passing indisposition and her singing as such showed some of the traces of physical handicap. But where voice is, as in the case of this soprano, primarily a medium of eloquent and sensitive communication, where intelligence and fine grasp of the sense and message of a song serve the best ends of interpretation so admirably, it becomes the easier to overlook or condone lapses from the fullness of tonal grace. Mme. Frijsh's audience delighted in her performances last week and received her with an effusiveness characteristic more of mid-season enthusiasm than of the languid springtime concert attitude.

Mme. Frijsh must be numbered among that small band of singers who know how to construct programs constituted in largest part of valuable material. There was some poor stuff on her list this time and the audience did not always discriminate between the sheep and the goats. But in the main the afternoon was one of engrossing music. The first number, Beethoven's "Creation Hymn," though sung with an appreciation of its stark grandeur, proved hardly as successful in performance as in conception—this largely by reason of Mme. Frijsh's vocal state. Something of the same was true of the superb Handel air, though its delivery was characterized by soundness of judgment and breadth of style conforming to its requirements. But the soprano's best qualities stood forth in most of the ensuing offerings—in the exquisitely winsome and Gallic grace of Chabrier's "Petits Canards," in Laparra's "Lettre à une Espagnole"—a song as wonderfully fascinating as the various numbers of that vastly gifted composer's "Spanish Journey," heard here a few days previous—in Gounod's "La Glu," in Fauré's "Cimetière" and the fine songs of Sinding and Sibelius—songs of a considerable range of mood and expression. There was much to admire in César Franck's noble "Procession," though this seems designed for a heavier voice and a more ponderous style. It was interesting to compare Mme. Frijsh's "La Glu" with Yvette Guilbert's. The interpretations differ in the excessive reserve and repression of the former, which, in its way, is altogether legitimate, if less gripping. On the other hand, one might have differed with Mme. Frijsh on the score of Grieg's ravishing "First Primrose," of which she inexplicably repeated the first part and rather distorted the second strophe. The same master's brilliantly effective "Hope" was given for all there was in it.

The singer gave several encores, including Chabrier's "Cigales," and she repeated Loeffler's "Tandis que l'Enfant"—a thoroughly silly song with an even sillier text. Louis Gruenberg accompanied satisfyingly. H. F. P.

Augusta Cottlow to Be Under Management of the Music League

Augusta Cottlow, the American pianist, whose return to the concert field was announced in a previous issue of MUSICAL AMERICA, will resume her next season's activity under the management of the Music League of America. With her husband, Mr. Gerst, and her mother, Mrs. Selma Cottlow, the pianist has taken a house in Bronxville, N. Y.

Daniel Mayer, His Family and Artists Serve a Common Cause—Patriotism



Daniel Mayer and His Two Sons Serving in the British Army. Left, Emile Mayer, Royal Garrison Artillery; Center, Lieutenant R. Mayer, Royal Field Artillery.



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THAT the former leading musical manager of the British capital has made a place for himself in New York is shown to be the case in Daniel Mayer's recent removal of his offices from the Times Building to Æolian Hall. During the present week, to be exact, on May 1, Mr. Mayer transferred his seat of activity to the Æolian Building, where he has taken a five years' lease of the suite of offices on the fourteenth floor, formerly occupied by John W. Frothingham, Inc. The growth of his business has made necessary the change to larger offices.

The past month has seen Mr. Mayer's artists singing and playing for the Third Liberty Loan, he having offered his entire list to the committee before the campaign began. Mr. Mayer has, in fact, figured conspicuously in aiding war relief organizations by giving his artists to them. He arranged the big Naval Recruiting Woman's Auxiliary benefits at the

Metropolitan Opera House last April and at the New York Hippodrome last October, it which more than \$10,000 was realized. Recently Mr. Mayer managed the Polish benefit, "The Spirit of Poland," at the Cort Theater, New York, and last year assisted Paderewski in his Polish relief aid bazaar. For May 7 he is arranging a big concert for the officers of the Fifth Battalion at Camp Dix, at which they will entertain their fellow officers. On this occasion Lenora Sparkes, soprano; Arthur Hackett, tenor; Mischa Levitzki, pianist, and Elias Breeskin, violinist, will be the artists. Miss Sparkes will be the soloist on May 6 at a concert that Mayor Preston of Baltimore is giving with the Baltimore Symphony at Camp Meade.

Two sons in the British army, Emile Mayer in the Royal Garrison Artillery, and Lieutenant R. Mayer, Royal Field Artillery, make happy the heart of their father four times Mayor of Bexhill-on-Sea, where he has his home, "Collington Manor."

"My daughter, Millicent," said Mr.

Mayer, "entertains the officers there now, doing her bit as every English girl and woman is doing. My artists have all responded splendidly to the call for music at patriotic gatherings and the like. To name a few: Florence Macbeth has sung at more than a dozen patriotic and British recruiting meetings, and Florence Easton, before the beginning of her Metropolitan season last fall, and Francis MacLennan were also active in singing for this purpose, notably at the meeting in honor of Lord Reading at Carnegie Hall.

"Am I going to remain here? Well, I think that the position which my artists have achieved in the comparatively short space of time that I have been here would make any manager feel that his place in New York was more than temporary. This is not the time to speak of the individual successes of my artists. My list for next season will present a very fine array, artists who have proved to music-lovers in this country that they are worthy—and also one or two new ones. But more about them—later."

GIVES THE ESSENCE OF SPANISH MUSIC

Raoul Laparra's "Musical Journey" Through Spain Fascinates Hearers

"A Musical Journey Through Spain," Presented by Raoul Laparra, Composer-Pianist, and Helen Stanley, Soprano. Æolian Hall, Afternoon, April 24. The Program:

"Etchate, Nino" ("Lie Still, My Baby"), Old Castile; "Iruten Harinuzu" ("You Weep as You Spin"), "Etche Churia" ("The White House"), Basque; Helen Stanley. "Tientos" (Prelude), Andalusia; "Rueda" (A Slow Dance), Old Castile; "Solea" (A Dance), "Paseo" (A March), Andalusia; Raoul Laparra. "A La Petenera" ("To a Petenera"), Andalusia; "Ill Argia" ("The Dead Light"), Basque; "A Sevilla" ("At Sevilla"), Andalusia; Helen Stanley. "Solea Del Infeliz" ("Song of the Unfortunate"), Andalusia; "Aurcho Chiquia" ("A Cradle of Wings"), Basque; "En Desembre" ("In December"), Catalonia; Helen Stanley. "Ball Del Ciri" ("Dance of the Tapers"), Catalonia; "Tango" (A Dance), "Seguidilla a la Gitana" (A Dance), "Calesera" (A Dance), Andalusia; Raoul Laparra. "La Molinera" ("The Miller Girl"), "Gitani-lla" ("Little Gypsy"), "Jota," Aragon; Helen Stanley.

When poor Granados came over here to bring out "Goyescas" the year before last he made it extensively known that his visit had the dignity of a mission in behalf of the real music of Spain with which Americans were not familiar. "Carmen," he explained, was not Spanish and the conventional boleros, habaneras and seguidillas that thrive in vaudeville houses, eating places and

dance halls were in no sense representative. Spanish music, in something like its true identity, was to reveal itself through his opera and piano compositions. That Albeniz was not an unknown quantity signified little, for the Hispanism of that master was sicklied o'er with a cast of modern Parisian thought.

But "Goyescas" acquainted us with substantially nothing we had not previously known. Nor did any of Granados's piano music not incorporated in his operatic *pasticcio*. More than all of Granados's music in the aggregate, Raoul Laparra's "Musical Journey Through Spain," given by him in Æolian Hall last week, with the co-operation of Helen Stanley, shed a flood of light on musical secrets of that country hardly even suspected here. This "Musical Journey" included piano fragments of Mr. Laparra's "Spanish Rhythms" and "Scènes Iberiennes," and old Castilian, Basque, Andalusian, Aragonese and Catalonian folk-songs. But only in two numbers in the entire program was any approach made to Spanish rhythms and melodic effects of conventional acquaintance. The rest was novelty unalloyed. Further, it was novelty of superlative interest and refreshment.

The distinguishing features of everything presented by the two artists were a perfect concentration of musical and emotional substance and an almost total absence of the sensuousness and the oily languor that characterizes so much of the Spanish music as popularly known. The brevity of each number is amazing. There is not a redundant bar, not a superfluous note. The very essence of the emotion has been caught and expressed with a directness and concision remarkable even for folk material. And the music is of a tartness of flavor, of an astringency, almost, that is quite at variance with ordinary notions of the tonal lore of Spain. Mr. Laparra has in every case provided the melodies with settings in the last degree adapted to their nature. He has harmonized them piquantly, sometimes acidulously, but

never in a fashion sophisticated to the point of inconsistency or detriment to the primal nature of the music.

Rhythmically there is in the various numbers abounding and diversified interest. Sometimes the more familiar dance rhythms are to be sensed, but their presence seems to be of unusually subtle implication. In pieces like the Andalusian "Calesera," in such a song as the Aragonese "Jota" they are present in their more accustomed character. The Andalusian "Tango," played by Mr. Laparra, maintains a rhythm now too unfortunately familiar among us. But there all resemblance to the vulgar dance-hall music ends. This "Tango" is of a delicacy of construction and of mood altogether extraordinary.

There was little or nothing of the Moorish influence in melodic form or arabesque pattern in the pieces on this program. Severity of outline and a kind of ruggedness appear in the place of sinuous charm or winding adornment. Some slight floridities might have been noted in the Castilian "Etchate Nino," but there was relatively little else of this sort. The numbers which stamped themselves most forcefully on the mind by reason of their stress of mood, their elemental starkness, their tragic or highly picturesque nature were the Basque "Etche Churia," the Andalusian dance "Solea," the dashing song "A la Petenera," the poignantly expressive "Song of the Unfortunate," the naïvely comic and crude "En Desembre," the "Tango," the "Dance of the Tapers," the "Gitani-lla" and the "Jota." In reality each of these things deserves microscopic critical scrutiny.

A large audience gave the artists a handsome reception. Mr. Laparra is a composer-pianist in the finest sense of the term—a player able to invest his music with the subtlest meanings and to attain a great variety of color in its performance. Miss Stanley sang the songs dressed first in the Good Friday costume of a modern Castilian lady and later in an extraordinary Aragonese peasant garb. H. F. P.



LANCASTER, PA.—A pleasing program was given on April 23 at the Iris Club by the youthful pupils of John G. Brubaker, assisted by Mrs. John G. Brubaker as soloist.

WHEELING, W. VA.—A recital was given here recently by Karl Krupp, member of the Great Lakes Naval Band, and David A. Crawford. On the program were works by Beethoven, Liszt, Chopin, Mendelssohn, Rubinstein and Warner.

RICHMOND, VA.—J. Lamont Galbraith, organist and composer of this city, has just won a prize given by the *Etude* in a contest for the best musical composition. His work is dedicated to F. Plaxington Harker, director, and the Richmond Male Choral Society.

WHEELING, W. VA.—Elsie Fischer Kincheloe gave a farewell musical at the home of her parents, Mr. and Mrs. J. H. Fischer. The soloists were the pupils of Mrs. Kincheloe. Since her removal to Charleston Mrs. Kincheloe has been forced to give up her teaching in this city.

TACOMA, WASH.—The senior class of the d'Alessio Conservatory of Music gave an excellent program before a large audience in the concert room at the conservatory on April 19. Camillo d'Alessio, director of the school, played the Kreutzer Sonata for violin, with J. Cascarano at the piano.

ALLENTOWN, PA.—On April 16, a large, appreciative audience was in attendance in the chapel of Zion Reformed Church to hear the program given by the Allentown Musical Club. A silver offering was taken in behalf of the Red Cross, the affair being the second of its kind for this purpose.

AMERICUS, GA.—The Music Study Club of Americus, Ga., presented Miss Sally Wilson, soprano, and Pearl Seiler, pianist in a recital of music of Allied nations, for the benefit of the Red Cross Society, on the evening of April 9. Both artists won praise. They are members of the Wesleyan College Faculty, Macon, Ga.

LANCASTER, PA.—Mrs. Kathryn Koch of this city has been chosen from among fifty applicants as the contralto in a quartet that will be known as the Philadelphia Concert Artists. The other members of the group will be Mary Barrett, soprano; Frank Conley, bass, and Henry Gurney, tenor. William Thunder will assist at the piano.

STUEBENVILLE, OHIO.—The Liberty Glee Club gave a successful concert recently at the Herald Theater for the benefit of the Red Cross. The concert was directed by W. M. Harris and was participated in by Mrs. Bodycombe Hughes, Blodwen Harris, Thomas Hughes, James Rogers, Master George R. Selway and Professor Cooper.

PITTSBURGH, PA.—The regular meeting of the Community Chorus was held on April 23 for the weekly "sing," and for rehearsal of Gaul's "The Holy City," which is to be sung at Schenley Park on June 8. The rehearsals hereafter are to be attended by some soloist to practice with the chorus. Several new numbers were also sung by the chorus.

ALBANY, N. Y.—A musical entertainment was given on April 24 at the McKownsville Club for the benefit of the Albany County Red Cross. The soloists were Joseph T. Pierce, baritone; Fred Bedell, cornetist; Dorothy Weigmann, soprano; Mrs. Rudolph E. Hartmann, violinist, and Mrs. Marion Parsons, pianist. Walter R. Johnson was accompanist.

CLARKSBURG, W. VA.—The annual recital of the students of the Marcato Music Club was given recently at Masonic Temple. Those who participated were Eliza Smith, Irene Conway, Augusta Harr, Elizabeth Glenn, Anna Caruso, Thelma Wery, Mary Virginia Rapp, Martha Joliffe, Sara Gilbert, Augusta Hart, Ruperta Maple and Carl McDermott.

WATERLOO, IA.—The Business Girls' Glee Club, assisted by the Symposium Symphony Orchestra, gave a concert at the Little Theater on April 25. The program was in three parts, the first two numbers by the club, and the third part comprised offerings by the orchestra. The latter's conductor is Carleton Sias. A large and very appreciative audience was in attendance.

BANGOR, ME.—The adjourned meeting of the Schumann Club was held on April 24 at the home of the retiring president, Anna Strickland. The nominating committee presented the following list of officers: President, Helena Tewksbury; vice-president, Mrs. F. T. Persons; secretary and treasurer, Josephine Wiggin; corresponding secretary, June L. Bright; auditor, Mrs. Robert T. Clark.

MORGANTOWN, W. VA.—A large audience attended the second international Sunday concert held on April 21 at the Strand Theater. The performers were the Italian Band, under Ugo Chelli; Mr. Albertoli, Miss Pickenpugh, Alta Jones, Louis Marvin, Charles Stump, May Coulson, Irene Collett, Thea Vickers, Max Piseigna, H. V. Leonard, M. M. Marr, N. F. Stumpp and Louis Robno.

HOLYOKE, MASS.—W. C. Hammond on April 23 began his thirty-fourth season with a recital at the Second Congregational Church. Assisting Mr. Hammond was the First Church choir of Springfield, which sang some Russian choir music; Anna Wollman was the vocalist, and Milton Aronson gave violin numbers. Harry Kellogg accompanied at the piano and Mr. Hammond played the organ.

NEW ORLEANS, LA.—Pupils of Mary Wood were presented in a third recital given at Miss Wood's studio recently. The artists who contributed to the program were Isabel Janin, Esther Kranz, Bessie Netter, Eva Barthel, Mary Bays, Mrs. P. L. Luck, Mary V. Nolomv, Mrs. Harry Oppenheimer, Shelby Gibbs and Mrs. L. C. Wright. Nadine Elliott added much to the recital by her violin obblitos.

BRANTFORD, CAN.—The Brantford Oratorio Society gave a fine production of Elgar's "The Banner of St. George" in Victoria Hall, Tuesday, April 23 (St. George's Day). J. T. Schofield conducted; Gladys Jones, Welsh soprano of Toronto, was the soloist, and Thos. Darwen was at the piano. Part II. of the program consisted of vocal solos by Miss Jones, violin solos by Helen Beaty Hunt, of Toronto, and choruses by the choir.

ZANESVILLE, OHIO.—The Women's Choral Club gave a successful concert at the Schulz Theater on April 23, conducted by Mrs. Katherine Baumann Geis. The soloists were Cora Jean Geis, Mrs. C. C. March, Ann Charlotte Lauch, and Mrs. Charles V. Paul, accompanied by Frieda Herrman. Assisting soloists were Mrs. Ora Delpha Lane, Mrs. C. Lee Hettler, Violet Hawarth and Ruth W. Kappes.

YORK, PA.—Relatives and friends of the pupils of Harry L. Link were in attendance at the 144th students' piano recital given recently in the studio of the instructor. Mrs. Harry L. Link, contralto, assisted in the program. Edward Strayer, violinist of this city, recently appeared with pronounced success in a recital given in the auditorium of the Combs Conservatory of Music, Philadelphia.

YORK, PA.—Hilda Lichtenberger, a prominent vocalist of this city, visited the League Navy Yard, Philadelphia, on April 28 and sang for the sailors. The members of the Matinee Musical Club met April 25 at the home of Grace Mundorf. Mrs. Edwin Gentzler was in charge of the interesting meeting and a program dealing with Indian songs and instrumental solos was given. Those who took part in the program were Emma Boss-hart, Mae Brodbeck, Mary Bond, Helen Zeigler, Beulah Eyster, Mary Hench, Margaret Mundorf and Catherine Mundorf.

ALBANY, N. Y.—A musicale was given under the direction of Fort Orange chapter of the Eastern Star at the Masonic Hall on April 24. Those who took part in the program were Marion Davison, mezzo-soprano; Irene Holden, soprano; John Dow of Troy, tenor; C. Bertrand Race, bass; Marjorie Hanks, violinist, and Mrs. Anna C. Parker, pianist. The accompanists were William L. Widdemer, Ruth Barrett and Doris Craven.

MONTCLAIR, N. J.—Wilbur Follett Unger, the local piano teacher and composer, presented two gifted artist-pupils in a recital at the residence of Mrs. B. Gilbert Pease, Verona, N. J., on April 17. The two young artists were Lily Meyer, a pianist and teacher of Verona, and Mrs. Mary E. Halstead, lyric soprano, who has studied with Mr. Unger for about a year, before which she was a pupil of the late Rafael Navarro.

LANCASTER, PA.—A patriotic cycle, embracing the popular songs of the day, was a unique feature of the program presented on April 19 at the Martin Auditorium of the Y. M. C. A. by the Glee Club of the Lancaster High School at its eighth annual concert. The various numbers were given in a manner that reflected credit on the boys and their director, Margaret Humphreys, musical supervisor of the local schools.

TACOMA, WASH.—A recital was given on April 22 by advanced pupils of B. F. Welty at his studios. Guiseppe Bon-donno, former grand opera singer, of the Fifteenth Company of the Depot Brigade, gave a concert on April 17 to soldiers in Y. M. C. A. Building No. 3. Max Fisher, violinist, of the Eighteenth Company, Depot Brigade, Camp Lewis, gave a concert in the Y. M. C. A. Auditorium on April 18. Harry Mann was accompanist at both recitals.

YORK, PA.—The advanced pupils of Mrs. T. Edward Dromgold, a prominent local vocalist and teacher, appeared in an artistic recital last Thursday evening in the auditorium of the Woman's Club. Among the features of the well balanced program were several offerings by a quartet composed of Evelyn Pritz, soprano; Margaret Mundorf, mezzo-soprano; E. Gates Jamison, tenor, and David B. Rupley, bass. Mae Brodbeck and Esther Platt were the accompanists.

BROOKLYN, N. Y.—The Venth Conservatory of Music, H. F. Beck, director, recently presented in recital Hazel Wedel, twelve-year-old pianist. The child played skilfully Saint-Saëns's arrangement of Bach's Gavotte in B Minor, the C Minor Fugue of Bach, Rachmaninoff's Prelude in C Sharp Minor, Paderewski's Minuet, Godard's "Au Matin," Poldini's "Poupée Valsante" and a group of Chopin numbers. Ruth Kempner, violinist, assisted, playing two numbers, accompanied by Elsa Venth Weimann.

FORT WAYNE, IND.—The popular concert annually given by the Morning Musicales took place at the Majestic Theater recently. The program was given by local talent. Those who took part were Emile Bouillet and Marinus Paulsen, violinists, assisted by their pupils. Of the singers, Lucy Bash and Mrs. Cleary did the best work. Miss Foster played a piano solo admirably and Emil Verweire and Mrs. Ferd Urbahna proved splendid accompanists. Quartets and trios for strings and a double quartet for ladies' voices varied the program.

LANCASTER, PA.—An enjoyable program was given recently by the Y. W. C. A. Chorus, directed by Florence B. Delzelter, in the Shreiner Auditorium. The musical numbers were interspersed by readings given by Edith Brecht. Helen Wohlson is the capable accompanist of the chorus. "Nature Music" was the theme of the Musical Art Society at the last musicale of the season on April 16. Numbers by Spross, MacFayden, Chaminade, Rogers, Horsman, Grieg, Boisdoffre, Van Nuys Fogle, Clough-Leigher and Nevin were effectively given by the soloists.

HARTFORD, WIS.—"Bulbul," an operetta in two acts was presented at the Hartford High School recently. The performance, which proved exceedingly successful, was directed by Esther Lehmann. The members of the case were Adolph Multhau as the King; Lillian Heppes as Bulbul, and Margaret Vincent as Count Chaperon. Others in rôles were: Carl Zilch, Mabel Roemer, Alvin Krober, Edward Markofski, Arnold Westphal, John Griesemer, Aurin Kersten, Emil Kroeber, Herbert Colbach, Pearl Zepp, Mabel Roemer, Adolph Multhau and Russell Coey.

GREENSBORO, N. C.—James Westley White, basso-cantante and teacher, formerly of Boston, has been appearing in many concerts in the South this season for war benefits. Among them were appearances at Winston-Salem, Greensboro and High Point, N. C., assisted by Herbert Goode, pianist. Mr. White has studios in both Winston-Salem and Greensboro. Three of Mr. White's professional pupils from Winston-Salem appeared recently at the Elks' Home in Greensboro under the auspices of the Woman's Club. They were Mrs. C. T. McAdoo, contralto; Lena Marshall, mezzo-soprano, and Mary Sue Henley, soprano.

WHEELING, W. VA.—The music department of the Women's Club gave a concert for the Red Cross at the Scottish Rite Cathedral on April 25. Mrs. Flora Williams, who planned the concert, gave several fine numbers. Some choral numbers were given under Mrs. Elsie Fischer Kincheloe. Others who participated were Herman Schokey, Michael La Jeal, Adelaide Schokey, Mrs. J. L. B. Connolly, Mrs. Anna Hilton Otto, Mrs. Robert M. Grove, Carrie Brandfass, Mrs. Edward Stifel, Sara Metzner, Mrs. Hupp Otto, Evelyn Booher, Lena Kraft, Mrs. Frank Carlin, Mrs. Robert R. Marshall, Hazel Seamon and Mrs. S. M. Noyes.

LANCASTER, PA.—The Saturday afternoon recitals at St. James's Episcopal Church, given during the Lenten season for a number of years, took place this year in April, on the new pipe organ recently installed at the church. The first recital was given by George B. Rodgers, organist of the church, with Florence B. Lebzelter as soloist. Others who were heard in this series were Alfred Kuschwa, organist and choirmaster at St. Stephen's Episcopal Church, Harrisburg, and Sheldon B. Foote, organist of Trinity Church, Princeton, N. J. Mrs. Scott Baker and William Eichler were among the local vocalists who sang in connection with these recitals.

TACOMA, WASH.—An attraction for the Japanese tea garden of bazaar benefit week for the Armenian, Syrian and Jewish relief, held at the Tacoma Stadium, was the appearance of Constant Sigrist of Camp Lewis, a professional singer. Mr. Sigrist was assisted by the following musicians, appearing in the half-hour recitals which were a feature of every afternoon and evening: Hiram Tuttle, Mrs. Frederick A. Rice, Rose Schwinn, Hugh Winder, Christine Howells, Mrs. McClellan Barto, Mrs. Oscar Thompson, Katherine Robinson, Mrs. Sydney Anderson, Miss Kilpatrick, Mrs. George C. Hastings, Mrs. M. S. Kribs and Agnes Lyon. Mrs. Charles Mason was chairman of the musical features for the week. \$15,000 was realized as the Tacoma quota for the fund.

TACOMA, WASH.—One of the most interesting programs of a patriotic type was given before hundreds of soldiers and newly enlisted men in "Y" hut, No. 3, at Camp Lewis, April 14, by six talented members of the G.A.R., of Tacoma. The participants were: Mrs. Mae Josselyn, director, with Mrs. S. J. Frost, Mrs. Nellie Ball, Mrs. Lilian Tritle, Mrs. Anna King and Mrs. Ina Fox. A patriotic song composed by Mrs. Josselyn was strenuously applauded by the soldiers who rose when it was repeated and joined enthusiastically in the singing. Mrs. Frank Allyn arranged the program of music given on April 14 in the ballroom of the Soldiers' and Sailors' club. Appearing on the program were: Rose Karasek, pianist; L. Maude Kandle, soprano, and Col. L. Lyons of Harvard College.

ALBANY, N. Y.—"American Composers" was the subject at the last meeting of the Monday Musical Club at the Historical Society auditorium. The historical paper was read by Florence M. Loftus. All of the numbers on the musical program were by American composers, including the song by Lydia F. Stevens of Albany, "Love and the Weather," sung by Mrs. George J. Perkins, soprano. An interesting feature was the offering by a double quartet, comprising Mrs. J. Malcolm Angus, Florence M. Loftus, Mrs. William B. Smith, Mrs. Fred W. Kerner, Mrs. Raymond N. Fort, Mrs. Walter L. Hutchins, Mrs. Horatio S. Bellows and Mrs. W. D. K. Wright. Solo numbers were given by Elizabeth J. Hoffman, Mrs. Wendell M. Milks and Mrs. George J. Perkins, sopranos; Mrs. G. Ernest Fisher and Mrs. Edgar S. Van Olinda, contraltos; Lydia F. Stevens and Mrs. George D. Elwell, pianists, and Mrs. Peter Schmidt, violinist. The accompanists were May E. Melius, Esther D. Keneston and Lydia F. Stevens.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Alcock, Merle—Cincinnati (May Festival), May 5-11; Macon, Ga., May 13; Bethlehem, Pa., May 25.
Althouse, Paul—New Britain, Conn., May 7; Hamilton, Ont., May 9; Ann Arbor (Festival), May 16.
Austin, Florence—Madison, Wis., May 6; Eau Claire, Wis., May 8; St. Paul, Minn., May 10; Winona, Minn., May 13; La Crosse, Wis., May 15; Rockford, Ill., May 17.
Baker, Elsie—Roseville, N. J., May 12; Brooklyn, N. Y., May 15.
Burt, Raymond—New York (Æolian Hall), May 4.
Cronican, Lee—Madison, Wis., May 6; Eau Claire, Wis., May 8; St. Paul, Minn., May 10; Winona, Minn., May 13; La Crosse, Wis., May 15; Rockford, Ill., May 17.
De Luca, Giuseppe—Lynn, Mass., May 5; Norfolk, Va., May 9; Toronto, Can., May 13; Ann Arbor, Mich., May 18.
Eldridge, Alice—Boston, Mass., May 7.
Fischer, Adelaide—Philadelphia, May 4.
Garrison, Mabel—Cincinnati, May 3-11 (Festival).
Goodwin, Wilmot—Madison, Wis., May 6; Eau Claire, Wis., May 8; St. Paul, Minn., May 10; Winona, Minn., May 13; La Crosse, Wis., May 15; Rockford, Ill., May 17.
Greene, Edith Noyes—Boston, May 7.
Gunn, Kathryn Platt—Brooklyn (Academy of Music), May 8.
Hempel, Frieda—Macon, Ga., May 8.
Hinkle, Florence—Cincinnati, May 3, 11.
Huss, Henry Holden—Washington, May 11.
Huss, Hildegard Hoffman—Washington, May 11.
Jacobsen, Sascha—New York (Carnegie Hall), May 4.
Kaufman, Maurice—New York, May 7.
Kilne, Olive—Tarrytown, N. Y., May 17.
Leginska, Ethel—Springfield, Mass., May 4.
Mazel, Marvin—Milwaukee, Wis., May 13.
MacDowell, Mrs. Edward—El Paso, Tex., May 7; Asheville, N. C., May 11.
Marsh, Helena—Montreal, Can., May 20.
Matzenauer, Margaret—Cincinnati, May 3-9; Chicago, May 12; Ann Arbor (Festival), May 18.

BUFFALO STAGE AUDIENCE
DISMAYS MR. McCORMACK

With Crowd at His Very Feet Tenor Gives Recital Under Difficulties—Speaks for Liberty Loan

BUFFALO, N. Y., April 24.—When John McCormack stepped out on the stage of Elmwood Music Hall on the evening of the 18th it was observed by many in front that he seemed dismayed at the crowd massed about him, one that gave him just room enough to make his way forward. It would have appalled anyone and certainly did not tend to put the singer at his ease. Moreover, a hundred or more persons who had been relegated to seats on the floor at each end of the stage could not see Mr. McCormack and heard him to a disadvantage. In spite of this condition of affairs, after singing "The Star-Spangled Banner," the singer came into his own. Rarely has such a fine exhibition of lyric singing been heard here as his rendition of two Handel airs which followed, in which suave beauty of tone, breath support that seemed unlimited and phrasing that was a model of style made of these numbers gems of classic beauty. Throughout his program his singing was ever artistic in delivery and silvery of tone and, as usual, his encore numbers nearly doubled his original program numbers. The assisting violinist, André Polah, gave a fine account of himself and was obliged to add encore numbers. The accompaniments for both artists were in the capable hands of Edwin Schneider. At the close of his concert Mr. McCormack made an impassioned appeal to his auditors to buy Liberty Bonds. Mr. McCormack was the guest of honor at a Liberty Bond luncheon the same day, where his singing of one song made a sale of \$100,000 worth of bonds to a prominent citizen. It is earnestly hoped that when he next sings here the local management will accord him at least the liberty of the front of the stage. F. H. H.

Henry Gideon Ends Series of Opera Talks in Boston

Henry Gideon of Boston closed his brief course of opera talks at the Boston Public Library on the afternoon of April 21 with a treatment of Leonini's "Oracolo." He was assisted by Sergei Adamsky, tenor, who sang the off-stage serenade and part of the love duo, as well as the

Middleton, Arthur—Waterbury, Conn., May 10; Ann Arbor (Festival), May 16, 18.
Miller, Reed—Lindsborg, Kan., May 5-12.
Morgana, Nina—Buffalo, N. Y., May 5; Akron, O., May 6; New York (Hippodrome), May 19.
Murphy, Lambert—Cincinnati Festival, May 3, 11.
Namara, Marguerite—New York (Æolian Hall), May 4.
Powell, John—New York (Carnegie Hall), May 4.
Ranki, John—Oshkosh, Wis., May 6.
Sandby, Herman—New York, May 12 (Carnegie Hall).
Simmons, William—Brooklyn, May 15; Hagerstown, Md., May 23.
Sundelius, Marie—Lowell, Mass., May 7; Nashua, N. H., May 9.
Thornburgh, Myrtle—Roswell, New Mex., May 16; Carlsbad, New Mex., May 17; Clovis, New Mex., May 18; Hereford, Texas, May 19.
Van der Veer, Nevada—Lindsborg, Kan., May 5, 12.
Wells, John Barnes—Camp Merritt, May 4; Englewood, N. J., May 7; Cleveland, O., May 9, 13, 16; Norwalk, O., May 14.
Werrenrath, Reinald—Kansas, Mo., May 1; Cincinnati, May 3-11 (Festival); Milwaukee, May 14.
Whipp, Hartridge—Lewiston, Me., May 6; Waterville, Me., May 7; Bangor, Me., May 9.
Wilson, Raymond—Poughkeepsie, N. Y., May 4; Syracuse, N. Y., May 8; Seneca Falls, N. Y., May 17.
Wyer, Bernice—Oshkosh, Wis., May 6.

Festivals, Conventions, Etc.

Ann Arbor May Festival—Ann Arbor, Mich., May 15, 16, 17, 18.
Cincinnati May Festival—May 7-11.
Evanston Festival—Evanston, Ill., May 27, 28, 30 and June 1.
Farrar, Geraldine—Patriotic Music Festival, Metropolitan Opera House, New York, May 5.
Lindsborg Festival—Lindsborg (Kansas), May 5-12.
Missouri State Teachers' Convention—St. Louis, June 24, 25, 26.
New York State Music Teachers' Association—Convention, New York (Hotel Majestic), June 25, 26, 27.
Wisconsin State Teachers' Convention—Oshkosh, May 6, 7, 8.

Ensembles

Bethlehem Bach Festival, Bethlehem, Pa., May 24 and 25.
Paulist Choristers—California tour, San Diego, May 13, 16; Portland, Ore., June 2.

farewell to *Ah-Yoe*. Constance Ramsay Gideon assisted with the street cries. Mr. Gideon discussed the opera from his seat at the piano, playing the larger part of the score and singing a passage here and there. Mr. and Mrs. Gideon are busily planning their fourth January tour, which they expect to take them as far West as Chicago and as far South as New Orleans. They will spend the summer at their home in Dedham, Mass.

GIFTED ARTISTS APPEAR
FOR CATHOLIC WAR FUND

Misses Heinrich, Keyes, Kerby and Gould, and Messrs. Lanham, Wells and Denton Give Enjoyable Program

For the benefit of the Catholic War Fund an interesting and diversified concert was given in the ballroom of the Waldorf-Astoria last Sunday evening, the participants including such artists as Julia Heinrich, mezzo-soprano; McCall Lanham, baritone; John Barnes Wells, tenor; Oliver Denton, pianist; Margaret Keyes, soprano; Marion Kerby, *diseuse*, and Edith Chapman Gould, contralto. Considerable enthusiasm rewarded their efforts and from the artistic standpoint the event was decidedly more enjoyable than such affairs generally are. Miss Heinrich displayed her beautiful voice and finished interpretative skill in songs by Saint-Saëns, Arthur Foote, Horn and some others. Mr. Wells, with the assistance of Harriet Ware, gave tasteful performances of that composer's "Wind and Lyre," "Boat Song" and "The Cross." Miss Keyes delivered with her wonted excellence of style airs by Secchi and Pergolesi and modern lyrics by Weatherly and Ward-Stephens, while Mrs. Gould earned abundant applause for her work in songs by Woodman, Coleridge-Taylor and Bartlett. The *arioso* from Massenet's "Roi de Lahore" was Mr. Lanham's contribution, while later the four singers united in the quartet from Liza Lehmann's "Persian Garden."

Mr. Denton played with admirably inspiring effect Carpenter's "Polonaise Américaine" and Albeniz's "Triana" and offered between these two extremes of brilliancy a tonally luscious and poetically imagined presentation of Rubinstein's A Minor Barcarolle. The art of this pianist rounds and mellows apace. It combines in consistent proportion and effect the healthy exhilaration of a bracing vigor with a decided warmth and sensitiveness of feeling. As an encore he added a Chopin waltz. Other enjoy-

able items of the program were Miss Kerby's negro stories and some pieces by Schütt played by a piano, violin and cello trio. The accompanists of the evening were Florence Wessell and William R. Sherman. H. F. P.

LOUISE MacMAHON AIDS CLUB

Organization of Singers Gives Second Concert of Season

The Singers' Club of New York gave its second concert of the season at Æolian Hall, April 18. G. Waring Stebbins conducted in a spirited manner and the singing of the club was excellent. Several numbers were repeated, including "The Kilties' March," Kenneth Murchison, and "Shadow March," Protheroe; Henry K. Hadley's "A Hong-Kong Romance" had much to recommend it as a splendid little number.

Earle Tuckerman, baritone; Charles W. Wheeler, bass, and Robert Bartlett Howell, tenor of the club, were soloists in the incidental numbers, and Mr. Tuckerman also delighted the audience with a group of solos, including a Burleigh Spiritual, "Volga Boatmen's Song," Bromberg, and "Give a Man a Horse," Geoffrey O'Hara, and for encore Frank Seymour Hastings's setting of "My Love Is a Red, Red Rose," with Mr. Hastings at the piano.

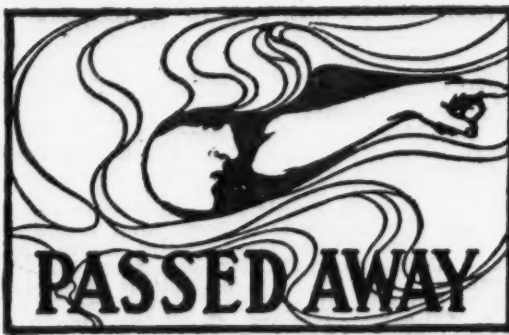
Louise MacMahon was the assisting artist of the evening and her exquisite fresh soprano voice was heard to excellent advantage in a group of French songs and three English songs. Miss MacMahon sings easily and with a beautiful *legato*. She was enthusiastically encoored and sang "The Lass with the Delicate Air," "Dainty Damsel," by Novello, and "The Wind's in the South," by John Prindle Scott. Olive Robertson for the soloists and A. Campbell Weston for the club provided excellent support as accompanists. F. V. K.

Edith Bideau Makes Four Appearances in Missouri and Kansas

PITTSBURG, KAN., April 27.—Edith Bideau, dramatic soprano, gave a recital in Independence and Columbus, Mo., last week and this week was soprano soloist in Handel's "Messiah" and Verdi's "Requiem," given in the Auditorium here under the auspices of the State Manual Training Normal Chorus, assisted by the Columbus and Girard Chorus. Hazel Huntley, contralto; Henri La Bonte, tenor, and Rollin M. Pease, basso, were the other soloists, and Margaret Leavitt, accompanist. The concert was ably directed by Walter McCray.

Ziegler Quartet Gives Concert in Asbury Park, N. J.

The Ziegler Institute of Normal Singing of New York, before starting its summer season at Asbury Park, N. J., arranged a concert by its permanent quartet at the Presbyterian Church, under the auspices of the organist, Mrs. Keator, of the Women's Club. The quartet consists of Florence Balmano, contralto; Elfrieda Hansen, soprano; Arthur Greenleaf Bowes, tenor, and Arthur Henderson Jones, baritone. Edith Morgan Savage is the accompanist. The program was largely operatic in character.



R. L. Teichfuss

CHATTANOOGA, TENN., April 25.—R. L. Teichfuss, for twenty-seven years known as one of the most talented musicians and efficient music teachers in Chattanooga, died on April 15 at his residence, aged seventy-seven.

Professor Teichfuss was born in Thuringia, Germany, coming to America when he was twenty years of age and enlisting immediately in the Union Army. Afterwards lived in New York, Virginia, Cincinnati and Louisville, where he became professor of music in the Sayre Institute. In Chattanooga, where he finally settled, he established the Chattanooga School of Music. He was long organist of a leading church, where he presented the "Stabat Mater," and had even produced "Marta" in the opera house. His reputation, both as a musician and as a

BROOKLYN "APOLLOS" END
THEIR SEASON SPIRITEDLY

Florence Macbeth and Forrest Lamont Soloists in Concert Which Includes Martial Airs

An audience filling the Opera House of the Brooklyn Academy of Music to capacity enjoyed the final season's concert of the Apollo Club on Tuesday evening, April 23. It was a spirited concert, with touches of martial music to remind one of the struggle going on across the sea. John Hyatt Brewer's *bâton* led the big body of men with a sureness and inspiration that made their singing a delight.

Arthur Foote's "Bedouin Song" opened the program, followed by Handel's "What's Sweeter Than a New-Blown Rose?" from the oratorio, "Joseph." Brewer's "Stars of the Summer Night," dedicated to the Apollo Club and written for the fortieth anniversary of the club, won appreciation, as did the same composer's "Woodland Morning." In lighter vein were Wallace A. Sabin's "The Song of the Tinker," a unique and very pleasing sixteenth century Echo Song, "Villanella," by Orlando Di Lasso (which had to be repeated) and a captivating song, "This Is She," by James H. Rogers. As an encore to this, the popular "Keep the Home Fires Burning" brought a vocal response from the audience. A sombre note was struck by Linn Seiler's "Six Full Fathom of Men" and K. M. Murchison's "The Kilties' March." The "Star-Spangled Banner," sung with more than ordinary spirit by the audience, closed the choral program.

Florence Macbeth furnished the soprano solos of the evening in pleasing style, giving Dr. Arne's "The Plague of Love" and "The Dashing White Sergeant." Mana Zucca's "The Butterfly," Rosalie Hausman's "The Look," MacDowell's "Midsummer Lullaby" and Branscombe's "If You E'er Have Seen." A very enthusiastic home-coming reception was accorded Forrest Lamont, tenor of the Chicago Opera Company, who formerly sang in several Brooklyn clubs. Mr. Lamont was in splendid voice and sang an aria from the opera "Andrea Chenier" by Giordano. May Fine accompanied Miss Macbeth at the piano, Alfred Robert Boyce accompanying Mr. Lamont and the club. A. T. S.

Lenora Sparkes Aids Liten, Famous Actor, in Belgian Program

Under the patronage of the Belgian consul Carlo Liten, the famous Belgian tragedian, and Lenora Sparkes, the English soprano, gave a program in aid of Belgian relief at A. A. Arenson's studio in New York on Thursday evening, May 2. M. Liten was heard in selections from the works of the Belgian poets and in Cammaerts's "Une Voix dans le Desert," with Elgar's music, Miss Sparkes singing the soprano solo in it artistically.

Marcella Craft Under New Management

The announcement was made this week that Marcella Craft, the American soprano, has been added to the list of artists under the management of Antonia Sawyer.

man of benevolence and idealism, was extraordinarily high.

Mrs. Rosalie Ritz

Mrs. Rosalie Ritz died on April 23 at her residence in Brooklyn, N. Y. Mrs. Ritz about fifty years ago had a reputation as one of the best amateur musicians in New York City and was an intimate friend of most of the artists of her day. She was a sister of Jacques Blumenthal, court pianist of Queen Victoria and composer of songs. She was eighty-five years of age.

Estelle Conwell Whitney

Estelle Conwell Whitney died at the home of her parents in New York after a brief illness. Miss Whitney was born in New York forty years ago. She was the youngest of the once noted Mozart Sextet.

Stefano Gatti-Casazza

Giulio Gatti-Casazza received word Tuesday from Italy of the death of his father, Stefano Gatti-Casazza, who was in his seventy-eighth year.

William B. Clark

DALTON, MASS., April 26.—William B. Clark, for fifteen years organist at the Congregational Church, died here on April 25 at the age of seventy.

St. Louis Apollos Suspend Time-Honored Rule to Aid Loan

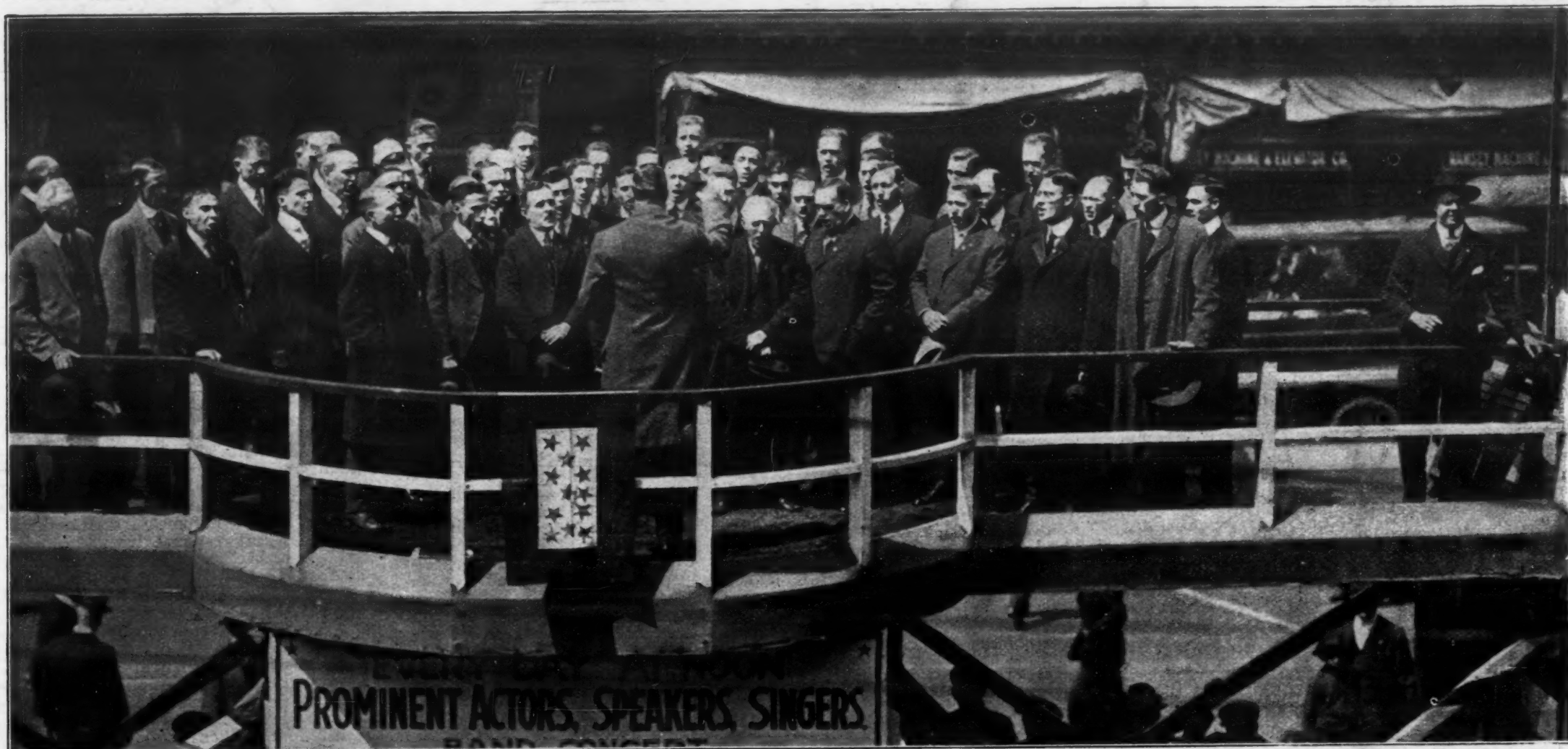


Photo by Kruhnick & Mabel, St. Louis

ST. LOUIS, MO., April 24.—For the first time in its twenty-four years of existence the Apollo Club of St. Louis made a public appearance, when it sang lately at the Liberty Bond platform in Twelfth Street. The club's regular appearances are limited to three invitation subscription concerts each season. In the photograph reproduced above, which was taken when the club aided the loan, Charles Galloway

is seen directing the chorus and the St. Louis correspondent of MUSICAL AMERICA, Herbert W. Cost, is seen on the extreme right. Mr. Cost has charge of the daily entertainment at this location for the Liberty Bond organization. Many thousands of bonds have been sold and artists of international fame have spoken and appeared on this program in the interest of democracy.

\$27,500 Paid in Liberty Bonds for Autographed Copy of Pleiades 'Annual'

Notable Organization Winds Up Successful Season with a Banquet at the Biltmore—Prominent Musicians and Music Lovers Aid in Making an Evening Memorable for the Patriotic Spirit Displayed—Editor of "Musical America" Makes an Address

CLAD in a simple costume of black, the eminent actress, Amelia Bingham, stood up before some three hundred members of the Pleiades Club, including prominent musicians, actors, managers, leading business men, who had come together at the annual dinner of the club at the Hotel Biltmore, and auctioned off an autographed copy of the "Year Book," which the club gets out each season and which is contributed to by artists, musicians, poets, painters, literary men and others of the highest distinction.

Miss Bingham was introduced by the president, Howard S. Nieman, as holding the record, having sold over four millions of bonds in less than ten minutes. On this occasion the bids grew rapidly and within a few minutes the top price in the way of bids for bonds was reached with a bid of \$10,200, bringing the sum total subscribed to \$27,500.

During the evening a notable musical entertainment was provided by Irene Williams, Ary Dulfer, a talent violinist, who had just come from Holland; Blanche da Costa, Frederick Patton, Lucile Nelson and Lucia F. Eastman. Interesting talks were given by Judge Charles F. Moore, who has been doing notable work all over the country, helping to sell Liberty Bonds, and Anthony Euwer, who recited some patriotic verses with all the ardor and enthusiasm for which he is noted.

John C. Freund, the editor of MUSICAL AMERICA told those present how he had been instrumental in inducing the Governor of Pennsylvania to issue a proclamation arousing the people to the value of music in these times and also urging them to form bands of singing, marching

men and women. He ended with a spirited peroration, showing that the fight was really one of a gross, cold-blooded materialism against the "spirituals" which stood for liberty, justice and honor among men. He was warmly applauded. Among those present were:

Captain and Mrs. Charles Adams, U. S. N.; Capt. George W. Bowesman; Major and Mrs. Sheridan Baketel; Dr. Francis C. Butler; Capt. Carter S. Cole, M.R.C.; Dr. and Mrs. Robert E. Coughlin; Mr. and Mrs. George S. Dalzell; Sergeant Arthur Guy Empey; Mr. and Mrs. Henry Evans; Mr. and Mrs. E. F. Foley; Inspector and Mrs. Dominick Henry; Henry Gaines Hawn; Mr. and Mrs. Clayton G. Heermance; Mr. and Mrs. J. E. Lopez; Mrs. Ruth Litt; Mr. and Mrs. G. P. Metz; Dr. F. S. Mason; Blanche Manley; Germaine Manney; Mr. and Mrs. Jesse H. Neal; Mr. and Mrs. John Rockart; Dr. and Mrs. Charles E. Schofield; Dr. and Mrs. W. N. Sedgwick; C. Van der Hoeven; Dr. L. W. Voorhees; Signor and Mme. G. Viafora; Mana Zucca; Olga Boris; William H. Bonner; Mrs. Howard S. Nieman; Hal Forde; William M. Kin-kaid; Mr. and Mrs. J. S. Bretz; John Badenock; Mrs. John C. Freund; Mrs. E. W. Myers; Mr. and Mrs. Alex. Black; George F. Curtis; Mlle. V. Courtney; Signor Ceolini; Mr. and Mrs. T. E. Donovan; Eric Everett; Mr. and Mrs. F. C. Ferrell; Jack Hazzard; Mr. and Mrs. James L. Gilbert; Mrs. William Grozier; Vine Howe; Mr. and Mrs. George S. Hier; Alfred Jackson; Mr. and Mrs. W. O. Jacqueline; Dr. L. Jones; Victor Kaska; Louise Lyttell; Mme. Miranda; Mr. and Mrs. John O'Leary; Howard C. Pyle; Don Y. Pendas; Mme. Alice A. Parker; Alice Shaw; Mrs. Alfred R. Smiles; Mr. Richard B. Scandrett; Mr. and Mrs. A. S. Williston.

BUENOS AIRES' OPERA SEASON

Will Open May 18—Répertoire Contains Many Novelties

BUENOS AIRES, April 2.—The Buenos Aires opera season will open on May 18, at the Colon. Geno Marinuzzi is chief conductor, with Messrs. Panizza, Leroux, Paolantonio and Geeraert assisting conductors.

In the repertoire appear as novelties "Louise," "Prince Igor," Puccini's "Il

Tabarro," "Suor Angelica" and "Gianni Schicchi," César Franck's "Rebecca," Leroux's "Le Chemineau," Marinuzzi's "Jacquerie" and "Tucuman," an opera by Philip Boero, a young native composer. Among other operas scheduled are "Marouf," "Samson et Dalila," "Thais," "Manon," "Falstaff" and "Francesca da Rimini."

"Subject to war contingencies," Yvonne Gall and Rosa Raisa head the sopranos, Gabriella Besanzoni the contraltos. The tenors are led by Giulio Crimi. Armand Crabbe is among the baritones, Marcel Journet among the basses.

Gala performances will be given on May 25 and July 9. D. S.

Arrest Bridgeport Singer on Charge of Violating Enemy Alien Permit

BRIDGEPORT, CONN., April 15.—Emil Bresgott, a well-known German singer and artist of this city, was arrested by Federal authorities last night for violating his enemy alien permit. Although supposed to stay at home on Sundays and cautioned against leaving his house after dark, Bresgott is said by the Federal authorities to have violated his orders by disobeying these warnings. Bresgott has been singing at war rallies in this city, but always with the special permission of the authorities. W. E. C.

FARRAR INSPIRES BOSTON

Sells \$125,000 Worth of Liberty Bonds on Library Steps

BOSTON, April 27.—This city capitulated to-day to Geraldine Farrar and her art when she was the central figure in a Liberty Bond sale on the steps of the Boston Public Library. The renowned prima donna sang the "Star Spangled Banner," and the "Marseillaise." She then urged an audience of about 10,000 persons to come forward and buy bonds. In ten seconds \$10,000 worth of bonds were sold, proving that Mme. Farrar was as keen a saleslady as she is an artist.

"I'm ready to serve you with any size bond you will buy," she said. "There's an autographed photo waiting for every one who subscribes. So come right along and show your patriotism."

Mme. Farrar was kept busy autographing the pictures, which in this particular instance proved that her pen was pretty near as mighty as the sword, because a total of \$125,000 was sold by the Massachusetts prima donna.

On the platform with Mme. Farrar were her mother, Mrs. Sidney Farrar of Melrose, Mass.; Charles A. Ellis, manager of Symphony Hall; Lieut. O. B. Jones of the Black Watch, and members of the Liberty Loan Committee.

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